

# Vogue



HATS AND GOWNS  
FROM PARIS OPENINGS  
SEPTEMBER 15 1933 • PRICE 35 CENTS

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# Jay vacationist

## RETURNS FOR REST CURE . . .

AND doesn't it feel *great* to be back! To have time to relax and room to stretch and a chance to live life your own sweet way. Here you can step into a real bath once again, take care of yourself, then ease down into a real bed . . . and rest.

- Well, while you were away, *we've* been busy—working out some happy new towels, warranted to rest your eyes and soothe your whole surface and help you up body and soul. Good medicine! Won't you run around to your own towel store—and see them all, big as life?

- You'll find there some fine fresh Cannon

towels, with the clearest colors and the cleverest designs. You'll find luxury. . . . These towels are soft and deep and thirsty and strong. They are made of swans-downy cotton, processed specially to stay young for years. Still, their prices are *so low!* (It's an old Cannon custom, you know, to give most for the money, at all costs.)

- With a few of these, you can just about make over your faithful old bathroom—all for the price of a dinner out. And isn't that one smart way to get your running start for the busy new season? . . . Cannon Mills, Inc., 70 Worth St., New York City.



**MATCHED BATH SETS** (towels, wash cloths, seat cover, bath mat) . . . in six soft colors and gay all-over styles, range in price from \$2 to \$5. Extra bath towels singly go as low as 39c. "Open stock," of course. Other Cannon towels cost from 25c to \$2.50 each. Whatever you spend, wherever you buy, the Cannon label means more-for-the-money.

**CANNON SHEETS** . . . have as many fine points as Cannon towels. They are made of smooth, strong, swan-white cotton—exquisitely finished. They have the quality look and the quality feel. Yet they always cost less, grade for grade and size for size. There's a better Cannon sheet at any price for every bed.



# Cannon Towels





# Often a Bridesmaid ... at last a Bride



Myrtle—of all women—was going to be married. The townspeople simply couldn't believe it. Seeing one man after another slip through her hands, they had come to look upon her as a sort of premature old maid, who every year came out of obscurity to act as bridesmaid for some of her girl friends. And now she had won a man for herself—not only an attractive man but a successful one. Myrtle's friends were very happy about it all. "Well, Myrtle finally woke up to herself," they said. "She could have been married years ago if she had even suspected her trouble."

## How's your breath today? PLAY SAFE... USE LISTERINE

How is your breath today? Agreeable, you hope, but you do not know for sure. That's the insidious thing about halitosis (unpleasant breath). The victim never does know. Moreover, the risk is constantly present.

Halitosis, records prove, affects everyone at some time or other. That is because it springs from conditions generally prevalent in the mouth... Tiny bits of fermenting food, a decaying tooth, a leaky filling, minor infections of the mouth, and excesses of eating and drinking.

Why take the chance of making a nuisance of yourself with a disagreeable breath, when by simply using Listerine you can instantly make it

wholesome and agreeable?

Listerine cleanses and freshens the mouth. Halts fermentation. Checks decay, and resists infection—all a cause of odors. Then gets rid of the odors themselves.

*Don't take chances on too powerful, wishy-washy, or bargain price mouth washes of doubtful deodorant power. Tests have shown that such mouth washes cannot hide in 12 hours odors that Listerine conquers instantly.*

Be fastidious: Keep Listerine, and Listerine only handy in home and office. Use it every morning and every night, and between times before meeting others. Lambert Pharmacal Co.

# L I S T E R I N E

*makes it agreeable*





**PECK & PECK**  
FIFTH AVENUE, NEW YORK



# *Ramaline the Lustrous in* ACELE<sup>THE</sup> DULL

Enter the new season with its sheath silhouette and its ultra-luxurious fabrics. Enter Ramaline, the gracious, a sleek, satiny cord—the 1933 version of ottoman—in Du Pont Acele. It's as new as tomorrow, with a richness that's uncommonly lovely. The suave and youthful street frock illustrated is an example of the chic of Ramaline. It is one of the early Autumn collection at Peck & Peck. Colors: Brown with egg-shell scarf-tie; black and white; wine and egg-shell; navy and white; sierra and egg-shell. Sizes 14-20, \$29.75. Beret of the same material in matching shades, \$7.50.





THE WELL-DRESSED PRESIDENT

*an original design by*

*Bergdorf Goodman*



Arthur O'Neill

Smart American women meet many occasions never met by smart Frenchwomen . . . as presiding officers, political speakers, important business executives. Bergdorf Goodman original designs offer suitable clothes of a rich and rather severe formality. This smartly tailored dress in cross-barred Lyons velvet is just one example from the Autumn Collection.

ON THE PLAZA • NEW YORK

BERGDORF  
GOODMAN

FIFTH AVENUE AT 58TH STREET

*We have complied with the N. R. A.*





Shagmoor Coats are designed on a principle entirely different from the ordinary. They are definitely planned to stay smart for several seasons.

You will never see a Shagmoor coat that is bizarre or extreme; but you *will* see a well-bred simplicity and an unmistakable look of quality that the term

"lady's coat" says, very neatly. That is why smart women all over the country know them by name; that's why they like to wear the Shagmoor label.

*If your favorite shop hasn't them, let us send you the new booklet, showing 12 of the Fall and Winter models. \$35 to \$150. LINDER BROS., HOUSE of SHAGMOOR., 512 Seventh Ave., N. Y.*



**B. ALTMAN & CO.**



*Mrs. Robert Hamilton Blake Jr. who will preside over the Shop of American Design and wear the Muriel King Originals for you . . . was formerly associated with Mainbocher in Paris.*

**Presenting, with particular pride, the Shop of American Design . . . opening September eighteenth with a group of original American fashions by Muriel King, widely considered the most gifted of American designers...the initial group of designs being inspired by ancient armor of the fifteenth century . . . this roughish belge wool spectator sports suit is one brilliant example.**

**The Shop of American Design—third floor**

**the original Muriel King . \$250**

**Altman copies to order . \$75**

**FIFTH AVE. AT 34TH ST., NEW YORK • EAST ORANGE • WHITE PLAINS**







# Jay-Thorpe

FIFTY-SEVENTH STREET, WEST, NEW YORK



LEE MILLER

Nothing is such a test of chic as the wool trotteur—it must live up to the promise of crisp fall days back in town. Our collection, newly located on the Third Floor, presents the tailored dress and suit. In this case, a combination of both—the suit-dress to wear with or without a blouse. An imported woolen with velvet *minouche*, 115.00

READY TO WEAR AND MADE TO ORDER



**Now . . . Foot Saver  
offers a Radically  
NEW TYPE of Last to**

*fit the foot  
in motion*



A distinct innovation in feminine footwear design! Not a mere refinement of materials or workmanship . . . but something refreshingly original. *Different!*

Foot Saver Shoes, with their new "Free Walking" Lasts are scientifically constructed actually to fit the foot *in motion*! They flex at the very points your foot itself flexes. Across the vamp and around the instep, these smartly-styled shoes fit as trimly as a glove. The heel is perfectly poised . . . held snugly to prevent slipping.

And *only* in Foot Savers do you get the Foot Saver patented inbuilt construction which deftly fits the arch . . . whisks away every fragment of fatigue. These slender shoes are so airy-light, you scarcely know you have them on.

The new fall Foot Saver styles are ready. Ready to add the final note of chic to each of your new costumes. Shoes of superb quality for smart, active women . . . very discreetly priced. At the better Department and Shoe stores. Send for illustrated booklet of New Fall Styles.

Foot Saver Shoes are made by  
**THE JULIAN & KOKENGE COMPANY**  
278 South Front Street, Columbus Ohio  
Makers of Women's Fine Shoes for more than 40 Years



*Costumes by Best & Company*

**Nautilus**  
Design Registered



**Crystal**



**Sablen**



**Foot Saver Shoes**  
*foot insurance for the future*

**MEN'S FOOT SAVER SHOES MANUFACTURED BY COMMONWEALTH SHOE AND LEATHER COMPANY, WHITMAN, MASS.**





# GOLFLEX

AT B. ALTMAN & CO., NEW YORK

MARSHALL FIELD, CHICAGO

AND SMARTEST SHOPS

EVERYWHERE

Slim, superbly built, sophisticated—the dress on the left is the sort you can wear from morning 'til night with ease and distinction. Note the nicety of tailoring in the trim shoulder line and in the skirt pleating—a corded sheer silk material, and the collar which is detachable. In black, brown, green or rust. Sizes 14 to 44. \$29.50.

Vari-sized embroidered dots on taffeta make the scarf that ties into a charming, piquant bow on the coat dress at the right. Exquisitely tailored of one of the new light-weight Forstmann woolens—very, very smart to wear with or without a coat. In black, brown, green, or rust. Sizes 14 to 44. \$29.50.





Black and black - dull and shiny - suede and patent leather, à la Lanvin's crepe and satin creations .... Fan Tan on the 124 last. Design pat. appl. for.

# PARIS AND



Patou has a flair for high-necked, hug-me-tight bodices, and I Miller designed this demure seven (yes seven!) eye-let oxford in the same spirit .... Ramstead' on the 181 last. Design pat. appl. for.



"Suits and more suits - simple lines", our Paris office cabled. So for your tailored moments we designed a town and sports model in suede and calf .... 'Anzac' on the 150 last.



Rough surfaced wools (more English than French) require an Oxford in a pebbled surfaced leather or fine grained alligator .... Left, the 'New Swagger' design patent number 90447. Right, 'Piping Rock' - both on the 327 last.



This low-heeled, high-necked pump and bag adopt Schiaparelli's wing motif. The stockings are beautifully sheer, ~~ringless~~, I. Miller hose as beautiful shoes deserve .... 'Aleté' on the 150 last.





# I. MILLER

## draw up the fashion code for fall footwear



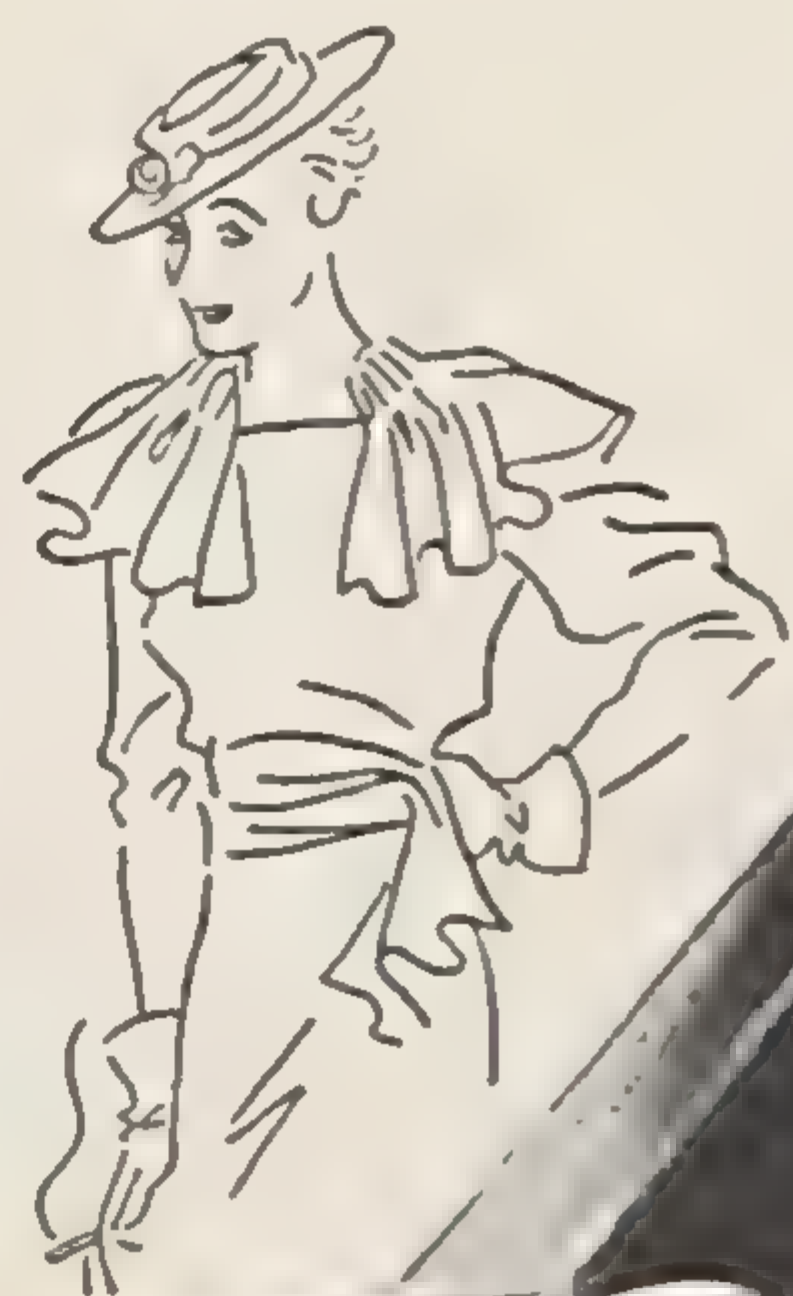
The new tubular skirt by Augustabernard, a reaction from the frills and ruffles fever, is worn with a slim-lined pump by I. Miller. .... 'Shirazi' on the 115 last.

Paris and I. Miller have a gentlemen's agreement on the subject of feminine fashions! They both believe the ladies should be flattered! Couturiers have done the trick this autumn with the newer, slenderer silhouette, interesting texture contrasts, rich colors. I. Miller, too, has designed each shoe—and the correct new darker shades of hose to accompany it—with an eye to glorifying the feminine foot. I. Miller presents the becoming new high "neckline" in shoes (illustrated)—swagger, rough-surfaced leathers, tailored with I. Miller perfection, for town and sports—and svelte satins and suedes for luxury-loving ladies!

. . .

And by the way, what type of foot have you? You know, there's an I. Miller last especially designed to make your particular type of foot look its very loveliest! There's a last to make the long narrow foot look sizes shorter—another to give the "chubby" foot a slim streamline effect—another to pay graceful compliments to arch and ankle. I. Miller shoes are built over "basic" lasts and co-related "sister" lasts. Visit your I. Miller dealer and find your correct last. Register your last number with him so you can always be sure of getting the same perfect fit in oxfords, sandals or pumps whenever you buy a pair of shoes! Remember your last number—it's plainly marked inside each I. Miller shoe and it's as important as your size! Remember, too, that the I. Miller label in a shoe is your guarantee of fine quality at a fair price . . .

All Paris agrees! Satin-black satin—and more black satin! This faille oxford by I. Miller goes to dress-up luncheons and don't dress dinners! .... 'Black Afternoon' on the 131 last.



I. MILLER  
Beautiful Shoes

# I. MILLER

AGENCIES IN PRINCIPAL CITIES AND BY MAIL TO THE NATION!





721 Skimpy Scanties \$12.50

IF you were to go to Paris in search of the ideal foundation garment for the new silhouette . . . here is what you would see . . . Scanties in every shop window . . . Scanties at every salon . . . Scanties on every mannikin . . . America's newest and most abbreviated garment creating a firm symmetry of curves . . . lifting and pointing the bust line . . . concealing the diaphragm . . . narrowing the waist . . . hugging the legs without a wrinkle or bulge . . . and giving the hips a sculptured slenderness. A well nourished but slender figure . . . moulded in eight ounces of this luxurious freedom . . . creates the *perfect* figure for this latest of vogues.

The simplest formula for the Sheath Silhouette is Scanties and a dress—that's all. There is a Scanties for every size figure from Miss to Matron . . . and it washes like a pair of silk stockings.

**Model Brassière Co.**  
INCORPORATED

EMPIRE STATE BLDG., NEW YORK, N. Y.

In Canada E. & S. Currie, Ltd., Toronto

# "Skimpy" TRADE MARK SCANTIES REG. U.S. PAT. OFF. by Model

PARIS ADOPTS  
THESE NEW SCANTIES  
AS *le dernier cri* FOR THE  
SHEATH SILHOUETTE . . .



708 Scanties \$16.50

OUTSTANDING CREATORS OF FIGURE MOULDING GARMENTS





HATTIE CARNEGIE

# *Black Cossack* + + +

This coat-frock of black wool and Persian lamb is an advance fashion portrait . . . one of many in the new Fall collection created by HATTIE CARNEGIE for those women who are themselves arbiters of fashion. Made to order...Ready-to-wear.





# Schiaparelli

SELECTS FOR HER PARIS OPENING

## WALK·OVER SHOES

*for town and country*

SCHIAPARELLI who, with a wave of her shears, creates this world of sport and tailored clothes, has created the most significant shoe news of the decade. For, at her recent Paris Opening, Schiaparelli personally selected shoes to accompany her new fall models . . . and the shoes she chose were Walk-Overs.

Now, fresh from their Paris triumph, these notable styles lay their laurels at your feet. You can wear them just as Schiaparelli selected them and as her mannequins showed them at the Opening.

Wearable, practical, becoming (as is everything with which Schiaparelli concerns herself) . . . made in America on American lasts distinguished for graceful tailored fit . . . these smart shoes await you at Walk-Over dealers throughout the country.

▲—ROLA, new version of the Ghillie, laces through the tongue. In brown Sport-grain, \$7.50. Worn with a belted suit of gray and yellow "Blacksheep" tweed with a gray wool skirt and gray jersey blouse. Note the importance of gray with brown accessories. This shoe was worn with several other sport costumes including a leopard coat and a "Whitehorse" plaid tweed suit.







PHOTOGRAPHS BY LUIGI DIAZ, PARIS



**B**—Straps have a new importance giving the high-ankle look to the foot in keeping with high neck and shoulder interest. The figure at the left is wearing the JEWEL inverted V-strap of black kid with patent and pewter trim, \$8.50. Her coat of marine wool with black sealskin collar is worn over a dress of marine blue "Treebark".

**C**—Black suede DOREE T-strap with two-tone kid trim, pinhole perforations underlaid with gray, \$7.50. Worn with coat of black broadcloth with a rich suede-like finish. Beneath is a black dress in a fabric of unusual elegance.

**D**—Black suede CABANA\* oxford worn with a classic tailored suit in dark navy-blue wool with navy inch pin stripe. The porous weave of the suit fabric is complemented by the perforations in the shoe. Schiaparelli also selected the Cabana step-in in brown suede. Either model, \$8.50.

**E**—Brown suede NECTAR side lace tie stripped with shaded appliques in neutral tones, \$7.50. Worn with brown "Blacksheep" wool coat lined with bright blue. Beneath, a dress of flowered crinkly silk, the shoe trim blending with the dress colors. A perfect ensemble for a morning and luncheon in town.

● These and other Schiaparelli-selected models may be seen at Walk-Over stores conveniently located throughout the country.

\*REG. U. S. PAT. OFF.





# Shop for Shelter in Vogue



COURTESY OF MCMILLEN, INC.

## In New York—for Rent

**65 EAST 91st St.** Recently remodeled house. 19' x 100-5'. 4 stories & basement. 12 rooms. 3 baths. 4 master bedrooms, 3 maids' rooms. Upstairs sitting room. Modern plumbing, heating. Excellent condition. Reasonable rental to desirable tenant. W. Whitehouse Co., 444 Madison Ave.

**105 EAST 80th St.** A unique five-story dwelling of 15 rooms and 5 baths, in one of New York's finest residential streets. Rental of \$6500 includes heat, hot water, garbage removal and janitor service. 21 side windows. Rear service entrance. Inquire Supt. 925 Park Ave.

**11 EAST 64th Street.** Unusually lovely modern house furnished—Trowbridge & Livingston, architects. 29 feet wide—6 stories. 7 master bedrooms—5 baths. 10 maids' rooms—2 baths. Steam heat from street. Latest modern improvements, electric elevator, etc. Details at Box 21, Vogue.

**30 EAST 68th St. cor. Mad. Ave.**—3 and 5 room apartments, \$1200 and up. Unusually good location. Attractive, well-managed house. All outside rooms—excellent service. Two blocks from subway. Supt. on premises or Malcolm E. Smith Inc., 185 Madison Avenue. Tel. Ashland 4-6360.

**134 EAST 71st St.** 5-story Amer. Basement. 23-ft. frontage. Electric elevator. Attractively furnished. 3 large & 3 small masters' rooms, 4 baths; 6 servants' rooms & bath. Library, dining room, salon, kitchen, laundry, servants' dining room. Rental \$6,000. A. Clausen, 49 Wall St., Hanover 2-7568.



**EAST 74 St. near 5th Avenue.** Attractive modern private residence (20-foot front), furnished. Rent for one year. 6 masters' rooms—6 baths, 6 maids' rooms—2 baths. Satisfactory references required. Inquire any of the following brokers: Brown, Wheelock, Harris & Co., Douglas L. Elliman & Co. (49 St. office), Douglas Gibbons & Co., Potter Hamilton & Co., Worthington Whitehouse & Co.

See the brokers below about these or other similar city homes

PEASE & ELLIMAN INC.  
660 Madison Avenue

BEATRICE L. RENWICK INC.  
598 Madison Avenue

PAYSON McL. MERRILL CO., INC.  
1 East 57th Street

Vogue's Real Estate Department investigates the town properties listed here and knows them to be as represented. For further information telephone MOhawk 4-7500.

**T**HIS advertising service brings to Vogue readers an amazing collection of real estate values—the best in years—the best for years to come. Here are listed for your convenience apartments, maisonettes, town and country houses of unusual scope and distinction. Foreign residences are also to be found in these columns.

## In the Country - for Rent for Sale

**TUXEDO PARK, N. Y.** Attractive hillside residence. Lovely lake view. Terraced garden. Garage. 5 Master bedrooms, 4 baths, 4 maids' rooms—bath, etc. Nr. excellent private school. Complete police protection. 50 min. from G. Wash. Bridge. Lease or sell to acceptable tenant. Details Box 23, Vogue.

**TUXEDO PARK, N. Y.** Attractive modern residence. Walker & Gillette architects. 116 acres on hillside overlooking lake. Gardens, greenhouse, garage, stable, 1 excellent clay tennis court, 1 winter outdoor court. 7 masters' rooms, 7 baths, 10 maids' rooms, 2 baths. Furnished. Details Box 24, Vogue.

**TUXEDO PARK, N. Y.** Restricted residential community. Large well-planned house. Unfurnished. On hilltop overlooking lake. 7 master bedrooms, 5 baths, 10 maids' rooms, etc. Near Tuxedo Club. Garage—Greenhouse. Reasonable offer considered from desirable tenant. Details Box 22, Vogue.

See the brokers below about these or other similar country homes

GUSTAVE J. S. WHITE INC.  
Newport, R. I.

PELL & TIBBITS  
Port Washington, L. I.

## In Paris St. Moritz

**CHARMING** apartment rue de L'Université. Terraces on all sides. Unobstructed views. Beautifully decorated, unfurnished or present rare furnishings could be bought. 4 master bedrooms, 3 baths; 2 salons. Excellent service equipment. Transfer of lease desired. Details at Box W, Vogue.

**ST. MORITZ**—on golf links overlooking lake. Beautiful villa to be let furnished including linen and silver. 7 master bedrooms, 6 baths, etc. Modern equipment. Magnificent view. Arrangements for servants possible in advance. Winter season Dec. 15 to March 15th. Details at Box W, Vogue.





■ *The satisfaction of possessing* something truly distinguished and beautiful increases each day you wear a costume of Forstmann Woolen. Even the rich, subtle colors that Forstmann brings to the mode are not extravagances. Their fresh, clear tones endure through long wear. And you will be surprised to discover how seldom Forstmann Woolens need pressing . . . how the lines

hold true. As always, you will find costumes of Forstmann Woolens in all the smart shops. In costumes, always look for the Forstmann Ensemble Tag. Sales Office, 200 Madison Ave., New York.

■ *Above Left: Night-brown is the Forstmann color used in this coat with mink.* ■ *Above Right: The wool dress . . . so important this Fall . . . is shown in Forstmann Olivette Green; hat in the same fabric.*

# Forstmann Woolens



... I DON'T MIND  
ALL-DAY SHOPPING  
SINCE I FOUND MY  
"FOOTPRINT IN LEATHER"



THE NINA—Brown or black  
suede with matching kid.



THE JAVAN—Black or brown  
in kid or suede; with genuine  
Calcutta lizard.

You'll enjoy walking, shopping or traveling once you've found the Matrix last which is actually "Your Footprint in Leather". In addition to the scientific shaping of heel, toe and arch, your Matrix last has a sole different from any other—a sole moulded in advance to follow every curve of the foot as faithfully as your very own footprint! Please write for our new Fashion Announcement and we will send you the name of a store near you where you can find Matrix Shoes. E. P. Reed & Co., Rochester, New York . . . Matrix Style Studio: 47 W. 34th Street, New York City.

A VARIETY OF STYLES AT \$8.75 AND UP

Matrix Shoes  
... "YOUR FOOTPRINT IN LEATHER"



# SAFE FROM STRAIN

NE-FLEX is the *new* durable chiffon stocking. The LASTEX knitted into the welt eliminates those garter strains that lead to runs

NE-FLEX is as comfortable and flexible as your skin and responds as readily to any position. It is the stocking "with springs in it".

NE-FLEX is economical to buy because of this additional wear. Now you can afford the best and still be thrifty.

What LASTEX has done for underwear, corsets and girdles it now does for stockings in Gordon NE-FLEX.

BROWN DURRELL CO.  
New York • Boston



## Gordon NE-FLEX

THE FLEXIBLE KNEE MAKES IT SAFE FROM STRAIN



# What Makes a Blanket

## WARM ?



For all this decorative, spun-glass age, women haven't really changed. Take blankets, for instance. They love the enchanting feminine colors, the glamorous satin bindings, the soft, luxurious fabrics . . . but they still buy the blankets *primarily for warmth*.



What makes a blanket warm? And light? And if it's one, can it be the other? And *can* a blanket as careless and gay and exciting as North Star give longer and better service than one that looks as if it were made solely for utility? It can, and does. And for two reasons: The kind of wool that North Star buys, and the process of weaving that North Star uses.

North Star uses only *fleece wool*. . . . "Fleece wool" includes the entire fleece of the sheep, from which North Star selects only the finest part (inferior parts are discarded). And there is no "recovered" wool, and no shoddy in any North Star Blanket. (No one can make a light, warm blanket out of coarse, short, "tired" wool.) Then there's a special, double process of weaving, to make a firm under-fabric; and a special napping process to give additional warmth.



And if you've ever had North Star Blankets you know already what a miracle of beauty and comfort they are . . . how long they wear, how little they cost. If you haven't . . . give yourself a surprise party! They're made in every color we've ever heard of any one's wanting, and, of course, in white, which is probably always the smartest. And, truly, the cost is *most reasonable*! North Star Blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minnesota.

"SLEEP UNDER THE NORTH STAR"

**NORTH STAR**

*Blankets*





*Hosiery discomforts  
few women escape*

**-now ended  
for good and all!**

- It's true! Even perfect legs have suffered some time or other from badly fitting stocking tops.
- But that's all ended now! The new Custom-Fit Top, exclusive with Phoenix, never gags your thighs. Never drifts around on your knees. It's never too annoyingly short or too bulkily long.
- Why? Because it stretches both ways and fits every leg as though it had been made especially for it, with perfect comfort!
- And that, just that, is one of the reasons why Phoenix Hose with Custom-Fit Top is such a popular stocking in America today. Another is the Phoenix "long mileage" service foot. Try a pair! They're priced from \$1 to \$1.95.

**PHOENIX "GIBSON GIRL" COLORS**

For wear with the lovely off-shades of the early 1900's which have been revived for our Fall costumes—Phoenix has created "Gibson Girl" Hosiery colors. Tally-ho, Tandem, Brownstone—and many others! See them in your favorite shop, and consult the free Phoenix Customers' Individual Fashion Service which you will find on the counter.



HER FROCK—a custom model designed by clever Rita Kaufman of Hollywood.  
HER HOSE—PHOENIX with CUSTOM-FIT TOP. SUSAN FLEMING (above) wears this costume in the Fox picture, "My Weakness"

*Devoy*

**PHOENIX HOSIERY**

*with* **CUSTOM-FIT TOP**



# Fall handbags

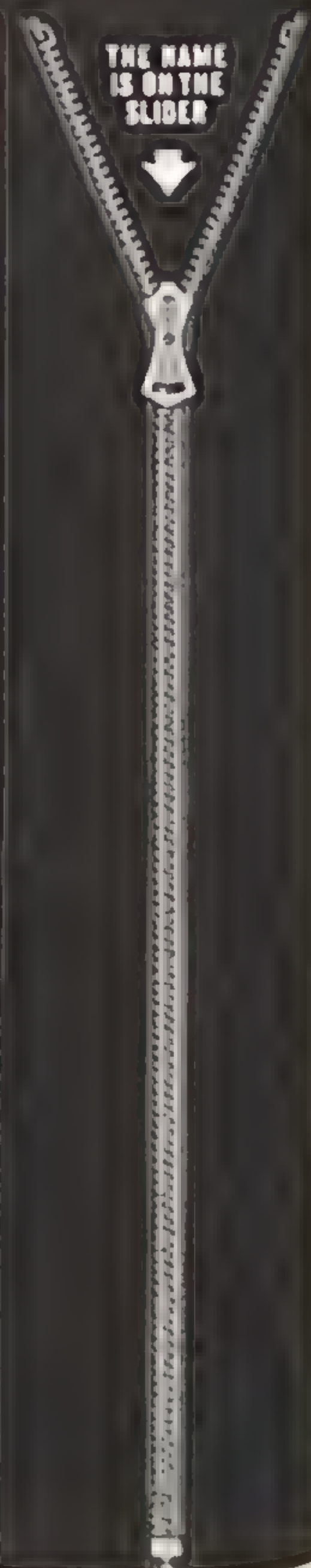
## GO NUDIST!

- They offer true French simplicity of line with the security and convenience of this slide fastener



*Its correct name is* **TALON**

REG. U.S. PAT. OFF.



Fall may seem a chilly time to go nudist... but over the summer, handbags decided they were carrying too much gingerbread!

Buttons, buckles, gadgets, have been tossed right and left. So what?

You're going to carry a bag whose

distinction relies upon the fundamental beauty of line simplicity and luxurious texture. The seal of smartness is its Talon closing, that smooth running fastener that gives safety protection to every style of handbag! Available in all price ranges.



### LOOK FOR THE NAME TALON

*It takes but a second to look, but it's worth it. Not all slide fasteners are genuine Talons. If any bag has not a genuine Talon, look farther. You'll find a smart bag at the price you want to pay that gives genuine Talon convenience and security.*



*Made for slim young rebels  
who crave that NOTHING-ON-AT-ALL feeling*

MERE TRIFLES in the hand—every one of these Carter Softies—but what a power they wield on rebellious curves and bulges! No diaphragms on the loose . . . no thighs on the bulge . . . no what-shall-we-call-them at right angles, when a Carter Softie takes your figure in hand. They're comfortable little tricks, almost none of them have bones, and hardly one has seams, so there's never a wrinkle to show beneath your frocks. Some were designed for youngsters still in their teens, others for young mortals with a bit more "figger"—there are fully twenty models in all, so one is sure to suit *you*. And, in case their ways sound costly, let us whisper—Carter Softies are priced to tickle even a young girl's buying urge.

*Carter's* SOFTIES

REG. U. S. PAT. OFF.

The William Carter Company, Boston, New York, Chicago, Philadelphia, San Francisco. Home Executive Office, Boston, Mass., Needham Heights Station.

**SPIROMODE** (upper left) designed for the bit more determined figure. Seamless, but with a panel in the front with two invisible bones to put your tummy in its proper place. Even sizes 24 to 32.

**TEENS THREE** (upper center) a mere wisp of nothingness, designed for the slimmest of the slim. No bones or seams, and washable of course. Sizes 24, 26, 28.

**SNUGS** (upper right) As soft as nothing and as firm as your grand-aunt! Not a bone or a seam, two-way stretch and washable. Even sizes 24 to 30. Worn with that gay little bra "Topper."

**SNUGFLEX** (at left) Exactly right for the slender figure that craves action. It's the new two-way-stretch butterfly stitch that is the secret of its wizard control! Both "deb" and regular lengths. Even sizes 30 to 36.





# Vogue's address

B

## BAGS

**LADIES' BAGS.** We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2432 B'way, 510 & 609 Mad. Ave., N.Y.

## BEAUTY CULTURE

**EYEBROWS & LASHES** darkened permanently with Colours. Eliminates daily make-up. Sold everywhere. \$1.25 postpaid. Treatment 50c at Spiro's, 26 West 38th St. & 35 West 46th St., N.Y.

**MULTIPLE ELECTROLYSIS**—Mary Elizabeth Scollan. Personal Service only. Free booklet. Address 1 West 34th St., near 5th Ave., Room 709, New York City. Telephone Wisconsin 7-7889

**ELLA LOUISE KELLER'S** personal method of Electrolysis satisfactorily destroys Superfluous Hair. Only method recommended by physicians. 11 W. 42 St., N.Y. Long. 5-6537. Also Chicago—Minneapolis

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# SOCIETY

## BIRTHS

### NEW YORK

**Belt**—On August 4, to Mr. and Mrs. Charles Banks Belt (Emily W. Keyes), a son, Edward Scudder Belt.

**Cutler**—On August 3, to Mr. and Mrs. George V. Cutler (Anne S. Parsons), of Hewlett, Long Island, a son, Robert William Parsons Cutler.

**Kimball**—On July 31, to Mr. and Mrs. Charles E. Kimball, junior, (Louise Van Voorhees), of Greenwich, Connecticut, a daughter.

**Kneeland**—On July 26, to Dr. Yale Kneeland and Mrs. Kneeland (Deborah Dyer), a daughter.

**Mestres**—On August 13, to Mr. and Mrs. Ricardo Angelo Mestres (Anita McKim Gwynne), a son, Ricardo Angelo Mestres, junior.

**Outerbridge**—On August 12, to Mr. and Mrs. Kenneth Boyd Outerbridge (Florence Bayard Lockwood), a son.

### CHARLOTTE, NORTH CAROLINA

**Ramsey**—On August 10, in Shanghai, China, to Lieutenant Alston Ramsey and Mrs. Ramsey (Hazel Hunter), a son, Alston Ramsey, junior.

### DULUTH

**MacGregor**—On July 12, to Mr. and Mrs. Donald Lane MacGregor (Julia Waldo), a daughter, Julia Scott MacGregor.

### FAIRMONT, WEST VIRGINIA

**Brightbill**—On July 21, to Mr. and Mrs. Lorenz O. Brightbill (Mary K. Smith), a daughter, Eleanor Smith Brightbill.

### MEMPHIS

**Crump**—In August, to Mr. and Mrs. Robert McLean Crump (Sara Louise Taylor), a son.

**Smith**—On July 27, to Mr. and Mrs. Walter Lane Smith (Margaret Layne), a daughter.

**Somerville**—On July 28, to Mr. and Mrs. William G. Somerville, junior, (Hilda Deeth), a son.

**Patton**—On August 2, to Mr. and Mrs. James Hal Patton, junior, (May Thompson), a son, James Hal Patton, third.

### OKLAHOMA CITY

**Bulkley**—To Mr. and Mrs. Charles Johnson Bulkley (Dorothy Phelps), a daughter, Barbara Bulkley.

### PHILADELPHIA

**du Pont**—On August 5, to Mr. and Mrs. A. Felix du Pont, junior, (Eleanor Hoyt), of Wilmington, Delaware, a daughter, Katharine Hoyt du Pont.

### POUGHKEEPSIE

**Neighbors**—On August 3, to Dr. James E. Neighbors and Mrs. Neighbors (Ernestine Schatz), a daughter.

**Roberts**—On August 12, to Dr. Bertrand Earle Roberts and Mrs. Roberts (Genevieve Huntington), a son, Huntington Roberts.

### RALEIGH, NORTH CAROLINA

**Daniels**—On July 21, to Mr. and Mrs. Frank Daniels, second, (Ruth Aunspaugh), a daughter, Patricia Bagley Daniels.

### SAINT JOSEPH, MISSOURI

**Brown**—On July 17, to Mr. and Mrs. Robert James Brown (Henrietta Wyeth), a son, Robert James Brown, junior.

### SIOUX CITY

**Harley**—On June 13, to Mr. and Mrs. H. R. Harley (Margery Tappan), a daughter, Harriet Harley.

### SPOKANE

**Thompson**—On July 11, to Mr. and Mrs. Kirk Thompson (Elizabeth Trunkkey), a daughter, Mary Gail Thompson.

### SPRINGFIELD

**Day**—On July 23, to Mr. and Mrs. Castle Day, a son, Castle Nason Day.

### TAMPA

**Helms**—On July 15, to Dr. John S. Helms and Mrs. Helms (Louise Pip-pin), a daughter.

### TULSA

**Lawson**—On July 11, to Mr. and Mrs. Edward Campbell Lawson (Alice May Kistler), a son, Edward Campbell Lawson, junior.

## ENGAGEMENTS

### NEW HAVEN

**Newton-Lineberger**—Miss Nancy Newton, daughter of Mr. and Mrs. Arthur Grove Newton, of New Haven and Pine Orchard, Connecticut, to Mr. Walter Franklin Lineberger, junior, son of Mr. and Mrs. Walter Franklin Lineberger, of Long Beach, California.

## ENGAGEMENTS

### TAMPA

**Turner-Warren**—Miss Phyllis Turner, daughter of Mr. and Mrs. Alonzo G. Turner, to Mr. James Whitfield Warren, son of Mr. George C. Warren.

### WASHINGTON, D. C.

**Robert-Gilmer**—Miss Elizabeth Stark Robert, daughter of Captain William Pierre Robert, U. S. N., and Mrs. Robert, of Washington, D. C., to Mr. Robert Gilmer, junior, son of Mr. and Mrs. Robert Gilmer, of New York City and Smithtown, Long Island.

## WEDDINGS

### NEW YORK

**Chapman-Townsend**—On September 9, in the Second Congregational Church, Greenwich, Connecticut, Mr. Richard Davol Chapman, son of Mr. and Mrs. John D. Chapman, of Greenwich, and Miss Caroline Townsend, daughter of Mr. and Mrs. George H. Townsend, of Greenwich.

**Fitz Randolph-Widmann**—On August 16, Mr. Theodore Fitz Randolph, of Brooklyn, New York, son of the late Mr. and Mrs. George Bennington Fitz Randolph, and Miss Carolyn Widmann, daughter of Mr. and Mrs. Eugene Alfred Widmann, of Brooklyn.

**Henshaw-Stevens**—On July 29, in the Christ Episcopal Church, Rye, New York, Mr. John H. Henshaw, second, son of the Reverend R. Townsend Henshaw, Rector of Christ Episcopal Church, and Mrs. Henshaw, and Miss Alice Anita Stevens, daughter of Mr. and Mrs. Weld M. Stevens, of Greenwich, Connecticut.

**Hurd-Stevens**—On July 27, in Saint Joseph's Catholic Church, Winsted, Connecticut, Mr. William B. Hurd, son of Mr. and Mrs. George Frederick Hurd, of New York City, and Miss Catherine Mary Stevens, daughter of Mr. and Mrs. Thomas S. Stevens, of Stamford, Connecticut.

**Iglehart-Corning**—On July 29, in Albany, New York, Mr. Philip L. B. Iglehart, son of Mr. and Mrs. D. Stewart Iglehart, of Westbury, Long Island, and Miss Mary Parker Corning, daughter of Mr. and Mrs. Parker Corning.

**Sanford-Davis**—On June 29, in Saint James's Church, New York City, Mr. Henry Sanford, junior, son of Mr. and Mrs. Henry Sanford, of New York City, and Miss Rose Grosvenor Davis, daughter of Mr. and Mrs. Dudley Davis, of New York City and Newport, Rhode Island.

**Severance-Clarke**—On July 5, in Saint George's Episcopal Church, Flushing, Long Island, Mr. Frank A. F. Severance, of New York City, son of Mr. and Mrs. Frank Bridwell Severance, of Gaithersburg, Maryland, and Miss Frances Vidal Clarke, daughter of Mr. and Mrs. John Clarke, of Flushing.

**Soper-Fairchild**—On September 9, Mr. Leslie Bliss Soper, son of Mrs. Frank E. Older, of New York City, and the late Arthur J. Soper, and Miss Talia Fairchild, daughter of Mr. and Mrs. B. Tappen Fairchild, of Cold Spring Harbor.

**Thompson-Lamb**—On July 3, in Saint Ann's Church, Kennebunkport, Maine, Mr. William Meredith Thompson, son of Mrs. Lewis S. Greenleaf, of Loudonville, New York, and the late James MacNaughton Thompson, and Miss Mary Nightingale Lamb, daughter of Dr. Albert Richard Lamb and Mrs. Lamb, of Kennebunkport and New York City.

**Whitfield-Thayer**—On July 19, Mr. Raoul Whitfield and Mrs. Davies Thayer, daughter of Mrs. Horace Chase Stebbins and the late Frederick Martin Davies.

### FALL RIVER

**Wheeler-Borden**—On August 8, in Ascension Church, Mr. George William Wheeler, son of Mr. and Mrs. Alan R. Wheeler, of Newport, Rhode Island, and Miss Margery Borden, daughter of Mrs. Robert Remington Borden.

### OKLAHOMA CITY

**Fredrickson-McBride**—On August 6, Mr. Harry Gray Fredrickson, son of Mr. and Mrs. George Fredrickson, and Miss Dorothy McBride, daughter of Mr. and Mrs. William R. McBride.

### TROY

**Ide-Frear**—On July 29, Mr. Harlow Chittenden Ide, son of the late Herbert Savage Ide and Mrs. Ide, and Miss Edna Jayne Frear, daughter of Mr. and Mrs. William Bradley Frear.

### SPOKANE

**Trunkkey-McAttee**—On June 17, Mr. Franklin Fell Trunkkey, son of Mr. and Mrs. Harvey D. Trunkkey, and Miss Dorothy McAttee, daughter of Mr. and Mrs. Louis J. McAttee.



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# Vogue Covers

## Sidewalk-shy



There's no doubt about it, it'll take a little while

before Americans get quite used to eating on the pavement. We noticed a certain furtive and abashed quality about the citizens who sat at Gertner's open-air café on Broadway, sipping their coffee or beer, the other night. They looked as if they were caught in fancy-dress. And the gaping jaws of the passers-by did not particularly contribute to their ease.

## Plebeian pleasures

Having covered the food and entertainment high lights of this fair town pretty exhaustively, we herewith append a list of the humbler pleasures—the nice, cheap, plebeian pleasures that the city offers in quantity and that most of its jaded inhabitants forget. Don't laugh, but have you been to the Aquarium in the last ten—twenty—years? The fish are really beautiful, and so like people you know. Since when—if ever—have you surveyed New York harbour from the spiked crown of the Goddess of Liberty? It's a sight calculated to arouse whatever patriotism may be dormant in you.

How about the ferry-boat to Staten Island—and a jaunt of exploration (by car or foot) over there? There will still be nights when you will be grateful for a watery breeze; and ferry-boats are always amusing, with their two-faced stubbiness and their carefully lettered segregation of the sexes. Lettered, we repeat.

Then, there's a little boat that sails around Manhattan twice a day, leaving the Battery at 10:30 and 3:30—a great chance to look up under the great, zooming spans of the bridges, to peer at the insane asylums on Ward's Island, to see the Wall Street mass of stone—the ocean liners in their docks—private yachts

at landings—barges—tugs—garbage scows—in fact, the whole fascinating water-front medley.

Another thrill is to visit Wall Street late some moonlit night, when it's deserted and the huge black walls shoot up into infinity, their flanks washed with moonlight.

## Speed



If you're willing to ride to Mineola, Long Island, or Linden, New Jersey, you will be rewarded by seeing

a most exciting sport—Greyhound Racing. Every night except Sunday, on both courses, the sleek grey greases of lightning flash around the lighted arena; and an audience by no means devoid of sophisticates catches its breath—and loses its bets. They're beautiful, these greyhounds—and thrilling to watch.

## The second-hand lure

All of you have probably been prey at some time or another to the fascination of second-hand shops, junk markets, and auction rooms. There is always that golden chance of finding an El Greco for \$15, or a Shakspeare folio for \$10, or an original Duncan Phyfe chair for a song.

Here are a few auction rooms in this city where you may reasonably expect to find—not El Grecos, but occasional treasures in the way of furniture, bric-à-brac, and such.

At J. P. Silo—Forty-Fifth Street and Vanderbilt Avenue—you will find a spirited auctioneer and occasional gems hidden away among merchandise of a formidable solidity. Now and then, the auctions are devoted to pictures—particularly of the "Sheeps' Homecoming" school.

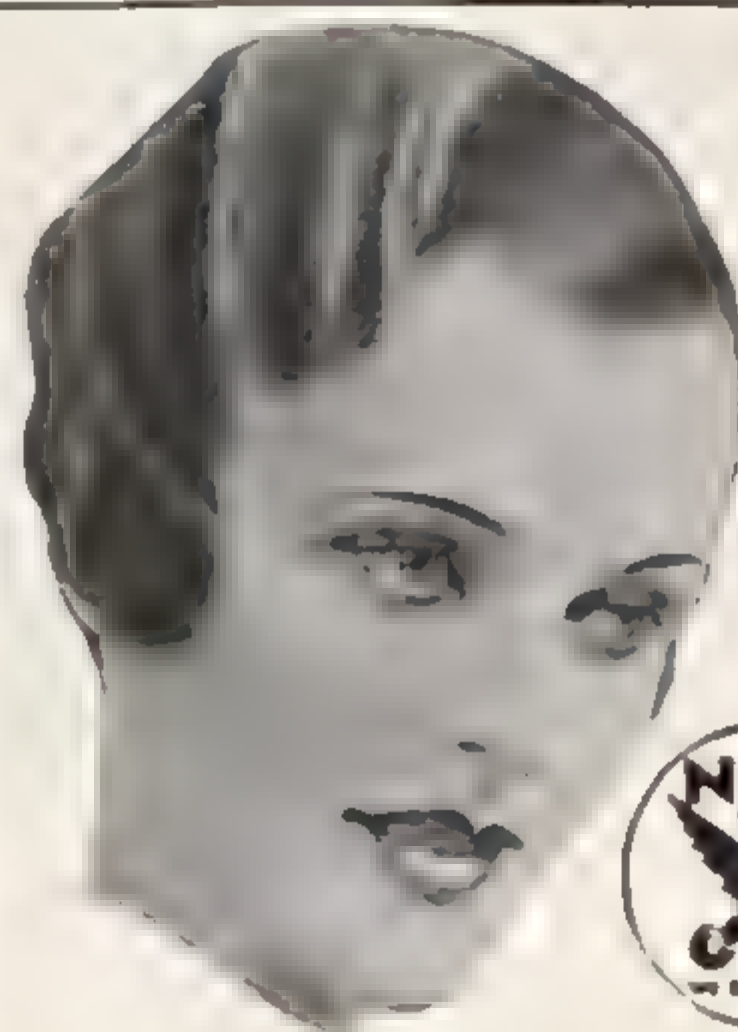
Kaliski, at University Place, is more of a grab-and-run affair. There are no catalogues, but the things are arranged with some semblance of order of selling. Up-stairs is a jungle. Down-stairs is a bit more civilized.



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# the town

Among the treasures you may find are white-and-gilt Directoire chairs and Empire mahogany dining-tables. Rains, at East Fifty-Third Street, is comparatively quiet—and with a certain dignity. No swank. Some treasures—and a great deal of 1870 Sheffield.

As for the second-hand shops, Third Avenue from Fiftieth Street up is lined with them. On Second Avenue, near Fifty-Second Street, the Flea Mart specializes in rejuvenated Victorian at very low prices; in good glass—and in useless objects to amuse and decorate.

## Speaking easy



One of the more amusing of the mid-town restaurant hide-aways is Chris', on East Forty-Fifth Street, between Lexington and Third Avenue. The food is prepared in full view of its consumers and has a grand authentic taste; the lack of interior decoration is endearing; and a great many amusing people go there. Architects, newspaper men, foreigners, and Christopher Morley. The steaks are particularly noteworthy.

## Latin style

In the Italian mood—when the nights get cooler and you develop a yen for cosiness, roast chicken in the best Latin style, and a friendly atmosphere, hie yourself to Enrico's on West Eleventh Street. Although it borders on Greenwich Village, it has no suggestion of tea-shoppe or pirate's den or *surréalisme*.



## Smörgåsbord

To you who have Scandinavian sympathies—in appetite and atmosphere—we hereby append a small list

of Swedish restaurants where *smörgåsbord*, *lingon* pudding, and schnapps are the order of the day and night—and very good:

The Rathskeller—corner of Fifty-Second Street and Third Avenue.

Valhalla—141 West Fifty-Fourth Street.

The Kungsholm—142 East Fifty-Fifth Street.



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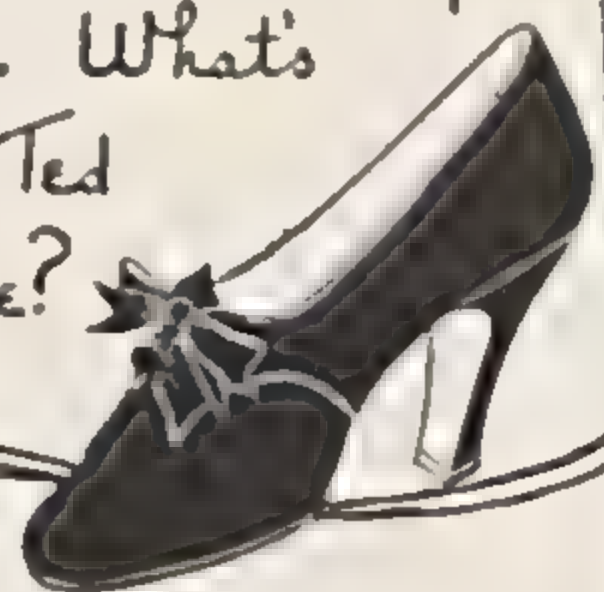
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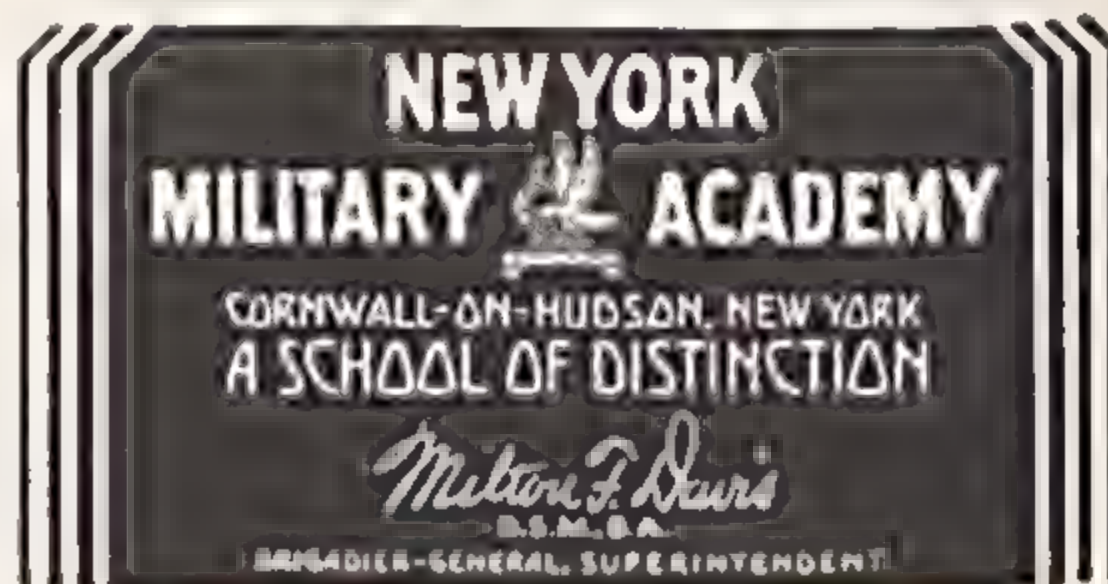
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THESE SCHOOLS WILL GIVE SPECIAL CONSIDERATION TO LETTERS FROM READERS WHO MENTION VOGUE



# let's be very modern and have AN OLD-FASHIONED DINNER next Saturday night

by Josephine Gibson



**I**T is smart to be "homespun" about our meals. And, glory be for that, because now we can all enjoy with gusto, the simple, wholesome American foods.

The things we eat are ruled by *style*, even if we don't always like to admit it, but our natural tastes are with us just the same. If you could have taken a *secret* ballot of palates most any time since our Pilgrim Fathers landed, you would have found baked beans elected our national dish, by a delectable majority.

The patient art of baking beans did not go out with the olden times, but today the need of practicing this art *has* disappeared. Heinz *Oven-Baked* Beans solved that nice problem, perfectly, and they will be the main course of our old-fashioned dinner.

These tender, savory morsels seem, miraculously, to have come from an iron pot on a crane in a blazing Salem fireplace. Close by, of course, will be Heinz Tomato Ketchup, with its tantalizing tang; sly teaser of the taste at millions of tables.

**N**OT to be too logical, we'll start our old-fashioned meal with a new-fashioned drink of ice-cold Heinz Tomato Juice... the whole goodness of pedigreed aristocrats, sun-ripened on the vine.

Next, we will have soup; one of the fourteen delicious varieties, prepared by Heinz. Perhaps you'll choose Clam Chowder with its tang of the sea, or that other early American soup, Pepper Pot. Whichever you choose, know this: Each Heinz soup is slowly simmered, with patient art, in open kettles; just exactly as you would make soup at home. Heinz Soups are all ready for you to eat—just heat them, that's all.

You will probably wish to end your old-fashioned dinner with a pumpkin or apple pie. Before you get up from the table, take a vote and see if it isn't unanimous that this has been the most welcome meal in many a day. And *you* will know that, thanks to Heinz, it has also been the easiest one to get ready.

**OUR NATIONAL DISH...** Heinz Baked Beans are actually *oven baked*, in hot dry ovens. Each plump bean is a golden nugget of goodness, packed with flavor and lusciously satisfying. There are four distinct Heinz styles of baked beans; each ready to heat and enjoy. That bottle of Heinz Tomato Ketchup you see, is the world's favorite condiment; for it gives sparkling zest to almost any food that you can name. Another touch to our Old-Fashioned Dinner is a dish of pickles and olives. Heinz offers you eight types of fascinating pickles; and those wonderful olives come from Heinz's own establishment in Seville, Spain.

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Perhaps you would like me to send you a timely booklet of ours about baked beans... it is full of tempting surprises. Just write to me in care of H. J. Heinz Company, Department 17, Pittsburgh, Pa., and ask for "Thrifty new tips on a grand old favorite."



**THOSE EXTRA GUESTS...** If word gets around about your having an old-fashioned dinner, friends are likely to drop in, with innocently hungry mien. Be prepared for such a crisis, with the ideal, quick-to-get-dish—luscious and nourishing Heinz Cooked Spaghetti, "America's Quick Meal." We make our own spaghetti and cook it with rich imported cheese and sprightly tomato sauce. Inexpensive and takes only a few minutes to heat.

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# V O G U E

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## HATS AND GOWNS FROM PARIS OPENINGS

Cover design by Erickson

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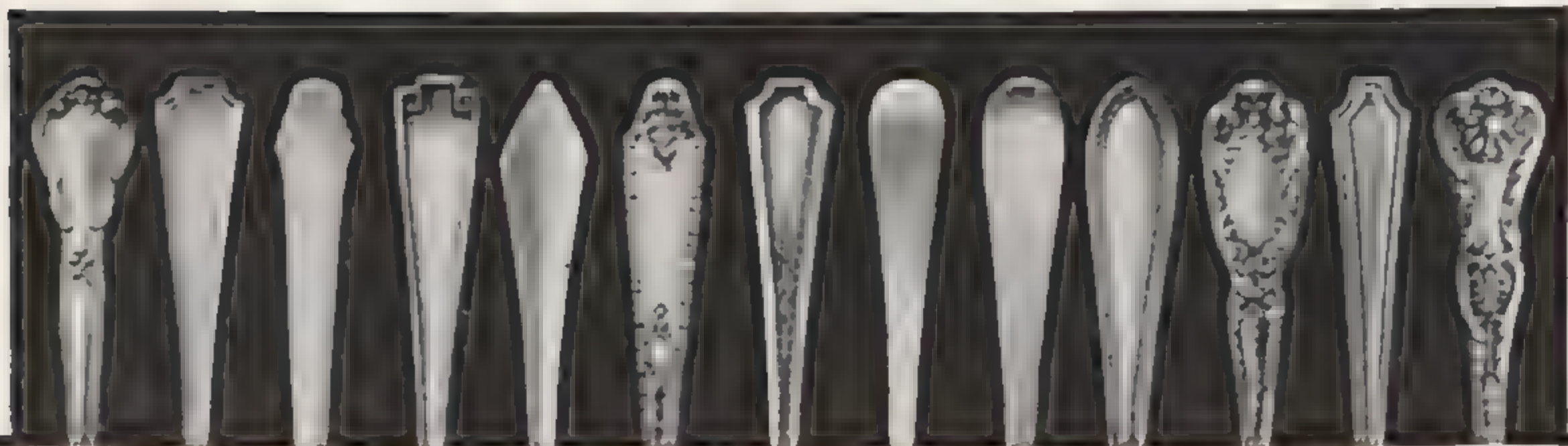
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# Vogue's

## eye view of the mode

ERICKSON'S drawing on the cover of this issue and the Augustabernard dress are together a consummation of the 1933-34 fashion and figure. The high, full bosom—the attenuated waist—the defined, firm hips—these are perfectly conceived, and perfectly emphasized by the dress. Four minks, their tails knotted on the shoulders, form the bretelles that Augustabernard so favours. The sheath itself is made of candy-mauve satin, with a train in back. Hattie Carnegie has the actual gown.

AS you may see on page 46, the jewellery of the hour is big—dramatic—important to the gown. At the left, the Vicomtesse de Noailles is wearing a long, supple brooch of diamonds designed by Chanel in a feather shape. It is a versatile jewel—equally effective at the waist, to clasp a corsage, or to hold a scarf or cape.

WE show the picture at the right to prove conclusively that this Irene Castle of "Castles-in-the-Air" fame—this widely-adored mistress of the ballroom dance, and dancing wife of Vernon Castle—is no younger, no lithier, and no more charming than the Mrs. Frederic McLaughlin shown on page 50 dancing with Clifton Webb. Another fact that this photograph from a War-time Vogue shows is Irene Castle's unerring sense of fashion. In a day not noted for its beauty of line, she wore a dress of such simplicity and taste that it would pass with impunity among the fashions of to-day.

THE booklet below is not a low promotion scheme; it's a boon to the harassed bridge hostess weary of giving ash-trays or stockings to the winners. Inside its cheerful tomato-red cover are loose leaflets—subscriptions to one year of Vogue (24 issues) and to other magazines of the Condé Nast Publications. If you are the harassed hostess, all you do is write Vogue—and presto, five booklets are sent free of charge. When you give the booklet—or one of its leaflets—to the winner, she leaves her name and address with you, and you send the leaflet with the remittance to Vogue; whereupon she inherits a year's wisdom in Fashion.







HOYNINGER-HUENÉ, PARIS

### **The Marquise de Polignac**

For the first time since her marriage fifteen years ago, the Marquise de Polignac is coming to America for a visit. She is the former Nina Crosby, of Boston, and was well-known in New York as Mrs. James Eustis. She has a charming apartment in Paris, but prefers to spend most of her time with her husband and thirteen-year-old boy at the Château des Crayères at Reims, where she entertains extensively



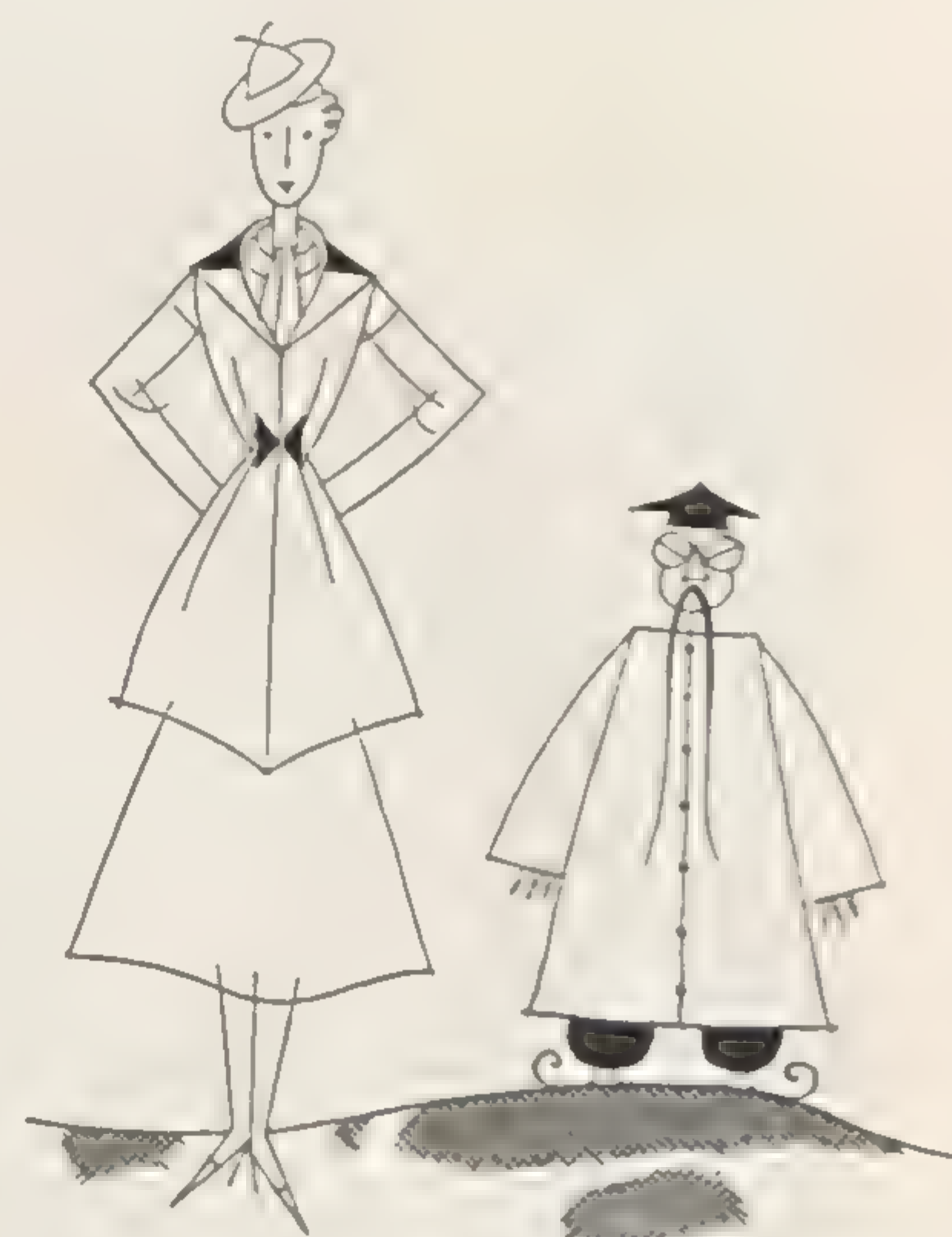
# Second Thoughts...

## on what came out of the Paris Openings

THE dressmakers have pulled in their shoulders. They have set to work on a new silhouette. They are not using the needle on the fashion compass to point East and West, but North and South—up to the neck, down to the hem. Notice the high necks; long, smooth sleeves; flowing, curved figures; fish-tail trains. All these create length. The silhouette has been stretched out. Elongated mannequins have stepped up onto the Paris stage. There is no end to it—only the sky seems the limit. They appear with seraphic folds of evening capes, flung-back furs, tube-like day dresses mounting to the throat, and hats high in back, slanting forward, and accented by sky-pointing feathers.

- The neck is where the length begins. All day dresses will now be dated by their neck-lines. A dress starts as soon as possible, next to the chin, catches you at the throat, and leaves you gasping in so many ways. Vionnet was one of the first to think of it. If you remember last season, she used draw-string necks and draped, high-necked afternoon dresses. Schiaparelli has found a new spot for her inventions. She ties a bow of civet-cat fur right under the chin, on a black cloth coat, letting the ends fall to the knees (turn to page 34 for an illustration of this). She muffles chins with *Incroyable* stocks, puts a royal-blue stand-up clerical collar on a dark prune-blue dress, copies the placidity of Chinese neck-lines in many models. Lanvin adopts straight military collars. Mainbocher likes high cravats, soft flowers right to the chin, and ruffled jabots. Chanel's day suits all have very high necks—and, even to one of her classic tweed sports coats, she adds a very high-collared vest.

● EDITOR'S NOTE: VOGUE IS REVIEWING THE PARIS OPENINGS IN THREE INSTALLMENTS. THE FIRST WAS PUBLISHED IN THE SEPTEMBER FIRST ISSUE. THIS IS THE SECOND CHAPTER



*I copy a Chinaman's coat*

*I swell my chest with fur to make my waist look smaller*

*Like salt, I fling my fashions back over the shoulders*



- Logically, no doubt, an effect begun at the neck leads to a movement of flinging or draping fur or fulness back over the shoulder—as the second lady in the sketch at the left shows you. Almost every dressmaker seems to have employed this trick. The most typical examples of the draped-back collar can be seen in Vionnet's afternoon coats and coat-dresses. The furriers have used the idea for separate fox and mink furs to throw around the neck, giving women a new theatrical gesture. Lanvin's capuchin cape in grey astrakhan—shown in *Vogue*, September 1, on page 35—is typical of this dragged-back-from-the-neck appearance—a new movement that will bear watching.

- You take one look, and your last, at shoulders. After this, you won't notice them. Schiaparelli herself has rounded their line as a very sporting, well-built woman should love to have them. These shoulders belong to a new softened humanity. Slightly padded, set just over the curve, they have raglan easiness underneath and no exaggeration. Somehow, this makes the bust seem more rounded. Schiaparelli's coat on page 34 has rounded shoulders.

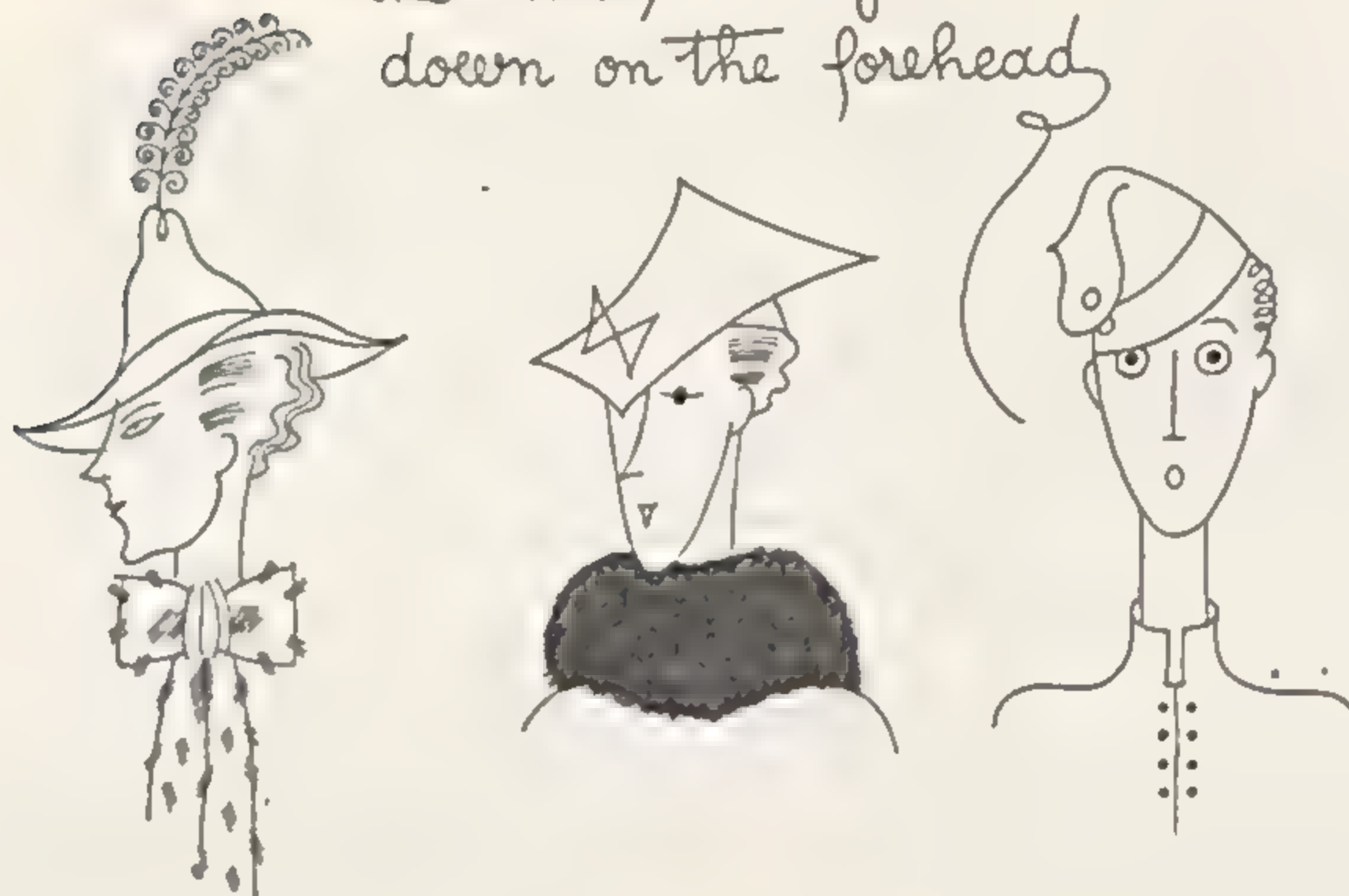


At night, I feel tall and stately with my dress trailing out behind

I adore these dresses that mould me from chin to finger-tips and toes



We do things around the neck, and push our hats down on the forehead



• Above the new muffled throats and quiet shoulders sit spirited Tyrolian hats and feathers, squared-off geometric berets, and pagoda-pointed toques. All of them manage to give more height to our stretched-out silhouettes. And, to be correctly worn, they must be tilted high in the back and pushed decidedly forward.

• Sleeves fall straight, very settled, and rather severe, on most suits and coats. To emphasize this, a few emerge from contrasting fabric or colour. Mainbocher's sealskin sleeves come from the jerkin-cut top of a grey cloth coat. Vionnet's yellow cloth sleeves are vertical below a brown caracal fur jumper, and she has found a new way to make even soft bishop sleeves look straight. One wonders how to get into the sleeves of Schiaparelli's day dresses, they look so tight. At night, long arms are often covered to the wrist, even with the barest of back décolletages.

• Have you noticed the women in Erickson's drawings in September 1 Vogue—how they have developed a suggestion of hips and bosoms? He would not have dreamed of drawing them that way three months ago. Length allows curves, and curves have brought a happy softness and respect for feminine form. Luckily, we will be too tall to look like pincushions, but rounded waists and shapely necks win the beauty prizes. Chanel, in her afternoon suits of blistered satin, reveals long-lost allure. The shape appears, not obviously, but it does appear through the mystery of perfect cut. Schiaparelli confesses that she has always liked bosoms. Her day dresses put it up to you by simply being long-drawn-out, straight, tube-looking chemises. If you have a figure, show it!



Hats off to the Tyrol

My rounded shoulders and long stole make me feel a foot taller

Now that it's so interesting, I can turn my back on the world



• Maggy Rouff says: "Let there be hips!" She puts hip baskets of astrakhan fur on an unusual black broadcloth coat to create a slightly Mae West silhouette. Lelong softly rounds the bosom with chesty front necklaces of fur that both disclose the high neck-line and the small waist on simple black coat dresses. And all of the dressmakers, without exception, are emphasizing the chest.

• Watch your thighs! Here is another anatomical point that requires consideration. To try on almost any one of the evening models at random would be a lesson in what has happened. After some pulling, you were probably able to get the old ones over the head to settle down finally at the waist, the skirts dropping easily to the ground. The new ones may also be encouraged to that point, but, unless they have been made for you, most of the new skirts won't come down—they are so fitted to the knee. Your thighs must be thinned. Ask your gymnastic teacher for some new exercises. The *Essayeuse* are beginning to measure the thighs just above the knees in Paris—only perfect ones will do justice to the new clinging sheaths that end in serpentine or fish-tail trains. (Continued on page 95)

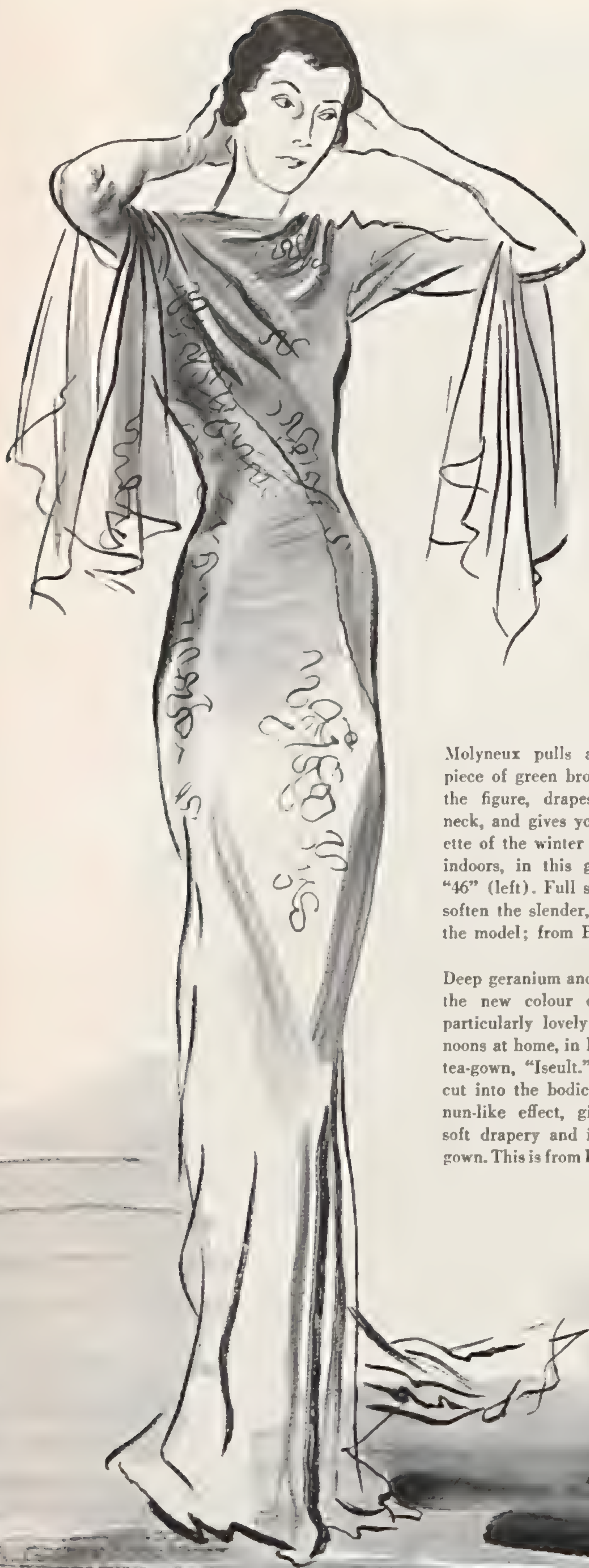




BOUNCE-HEED, FINE

AUGUSTABERNARD'S ELONGATED LINE WITH ALL ITS VOLUME IN BACK—IN "329," OF MAUVE SATIN AND PURPLE VELVET; BEST





Molyneux pulls a full-length bias piece of green broché velvet around the figure, drapes it high at the neck, and gives you the new silhouette of the winter for informal wear indoors, in this graceful tea-gown, "46" (left). Full sleeves and a train soften the slender, moulded lines of the model; from Bergdorf Goodman

Deep geranium and pale-grey, one of the new colour combinations, are particularly lovely for winter afternoons at home, in Lelong's becoming tea-gown, "Iseult." A flowing cape, cut into the bodice, with an almost nun-like effect, gives an effect of soft drapery and informality to the gown. This is from Bergdorf Goodman



RBW



**The house coat is  
the newest version  
of the tea-gown**



House coats are the latest news. Hélène Yrande made the first one at the right, "667," of deep blue cotton velvet, with a high, upstanding collar buttoned over to one side. The skirt suddenly flares out at the sides, in the neighbourhood of the knees. You might even wear this over a dinner-dress when you go out to dine

Deep red Armada velvet is used for the house coat with a slinky fish-tail train, over at the far right. It's "480," and it has a scarf of crêpe embroidered with self-coloured sequins, tucked in at the throat. An eighteenth-century philosopher might have inspired Madame Schiaparelli when she made this padded gown





SCHIAPARELLI (HATTIE CARNEGIE) • AUGUSTABERNARD

### Long stoles and high necks

Stoles have come back, but oh, how different they are! Schiaparelli takes great lengths of civet-cat and ties them in a bow under the chin, letting the ends stream to the knees—all to add height to a heavy black wool coat, "428," with round shoulders

Black skunk in a streak down the front of Augustabernard's dark grey woollen ensemble, "384," beginning under the chin and ending far beyond the hem of the six-sevenths jacket—here you have one of the smartest ways to look tall this year





BRUYÈRE • LUCIEN LELONG (BENDEL) • MOLYNEUX (BENDEL)

Even the chin disappears into Bruyère's flaring cuff-collar of black astrakhan, fastened with hooks at the side. The coat, "Thèbes," of black woollen and belted with leather, has the new, smooth, unbroken front, which is achieved by the closing under the arm

Lelong's black astrakhan cuff-collar, double thick, not content with disguising the throat, continues down the front of this black wool coat, "Stanislas," in a gilet cut, then around to the back, where it crosses and terminates in little side peplums under the narrow belt

It is the great, bunched, squared-off, and turned-back collar of silver fox that puts all the interest at the top of Molyneux's coat, "38," of black velours de laine. It is slender in line, crossing far to the side, with sleeves that are cut wide at the wrists



# Riviera days and

**M**ONTE CARLO BEACH: Dining on the terrace here is delightful—divinely cool and beautifully lighted. The music is good, and the dancing couples on the illuminated-glass floor look like phantoms in moonlight, floating through the autumn night of this famous Mediterranean stage-set. The waiter takes the order—cream of lettuce, cold lobster mayonnaise, galantine of chicken, peaches, and—yes, a carafe of Vigne Rose will do nicely. Then we turn our attention to the huge fountain playing on an island anchored off-shore, soaring high into the air and continually changing form, like the famous fountains at Versailles.

On the illuminated dance floor, around which tables are set, there is a show composed of an All-American troupe imported by Fifi Ferry, the Monte Carlo impresario, who stages the twenty-four-hour-day life at this beach as if he were putting on a midnight Frolic. Everything is theatrical here. The very clothes we wear are theatrical, and the atmosphere of this resort is one of *carnaval* and make-believe—peopled with make-believe sailors, fishermen, toughs, "toffs," mechanics, and platinum-blond stars.



T. BRESLIN



MISS MARLENE DIETRICH

MRS. CARESSE CROSBY, POLLY CROSBY



PRINCESSE JEAN-LOUIS DE FAUCIGNY-LUCINGE



THE ILLUMINATED DANCE FLOOR AT MONTE CARLO BEACH



# nights... AS SEEN BY HIM

The evening passes. We dine, dance, and watch the show. There is an interlude of gambling in the open-air rooms, followed by a second, but more elaborate cabaret show at one end of the terrace on the roof, which goes on from midnight till three (a sort of Ziegfeldesque Follies with lots of glorified girls), and still a third show, made up of a bit of Harlem (straight from the Cotton Club), passes away the hours from three till sunrise, at the other end of the roof.

We sleep till eleven, when we go for a dip in the sea, breakfast, swim again, lunch at two, sleep till five, go out to a bar or to shop (or both), and dress (or decide not to dress) for nine-thirty dinner—a régime that is now seriously competing with the cures like Carlsbad, Vichy, and Sulphur Springs.

Have you ever noticed how often pleasure proves to be as good a cure as the doctor? Here is the super-luxe pleasure of the world to-day, handed to you on a silver platter, at the price of Sheffield plate. Only Monte Carlo, I presume, could afford to give away all this—the

McMULLIN



MRS. CHARLOTTE BOISSEVAIN

stage-setting, the entertainment, the sports, the excellent service, the perfect conception of a holiday resort—and all for next to nothing.

ON A SPREE: There is an ideal spot for every one somewhere along this enchanted coast-line. For example, there is the Golf Hotel at Beauvallon and the Hôtel de la Résidence at Val d'Esquières, charming small hotels with private beaches ideally suited to children (for the family summer holiday), with Saint-Tropez near-by to supply the necessary spot of life for the grown-ups—Saint-Tropez, that mecca of the Saturday-night spree. Here, the "spreesters," arriving from all directions by car, yacht, and speed boat, make as picturesque a sight as any costume party ever planned by Elsa Maxwell. Elsa was made for Saint-Tropez—and Saint-Tropez for Elsa. But, this season, she is in retirement (except on those rare occasions when she comes down from the mountain retreat of Miss Fellowes-Gordon, where she is stopping, to look us over), for she is writing her book—that already famous book with the chapter on Hollywood which begins, "Hollywood has nobody to blame but itself." (Oh, yes, there is also the

RAOUL BARBA



MADAME TYEDE, COMTESSE DE CASTELLANE

MRS. JOHN WANAMAKER AT MONTE CARLO



operetta she is writing for Grace Moore, to be produced in New York before Christmas.) But, when she does appear, the restaurant keepers are all smiles and bows and gaiety prevails.

**CHEZ VICTOR:** Victor, custodian *par excellence* of that box-of-tricks containing amusements designed for the *jeunesse dorée*, has surpassed himself with his latest edition of *Chez Victor* at Cannes. On a beautifully lighted terrace planted with orange-trees, he "invites" you to dine (and very well), dance to the strains of one of the best orchestras in Europe, composed of dark-skinned gentlemen from Haarlem, Holland, and be amused by one of the cleverest of actor-singers, Guy Renne, who is also a new discovery. Elsa Maxwell plans to take him back to his native shores this autumn, to be cast in her new operetta. He is one of the few people I have heard who can sing a Cole Porter song (except Cole Porter himself) so that one can understand the words. Yes, *Chez Victor* has the right atmosphere, the right crowd, and that something-or-other that, when right, is just exactly right.

**THE WELL-DRESSED CROWD:** At night, at Monte Carlo and *Chez Victor*, one sees the well-dressed crowd. Their verdict, this year, is the following: no more pyjamas at night (nor in the day, for that matter). When the

smart women dress at night, they wear evening dresses of cotton, organdie, *imprimé* crêpes, and chiffon. Of course, they wear no stockings, no gloves, and very bare-footed sandals. When they don't dress (usually they dress only for galas), they wear the good old tennis-dress or what corresponds to it. And most of them wear hats—not bandeaux or handkerchiefs tied about their heads, as formerly. That chic is no longer chic. Short gloves of piqué or some other wash material and a white bag complete the costume.

This sort of half-day-half-evening costume does not have a very naked-back effect. That is reserved for the wrap-around sun-bathing dress expressly made for the *plage*, with which is always carried a little jacket to wear in public places. The evening tennis-like dress has a low back-and-front décolletage, but it does not have a really naked pyjama back.

Most of the women wear hats at night, and these give a low-cut tennis-dress a certain air of chic that is new this season.

Although pyjamas are ruled out, shorts are the last word and share popularity with the wrap-around skirt for daytime wear. Trousers, too, are worn a great deal. But they are men's trousers and not the feminine version. The Princesse Jean-Louis de Faucigny-Lucinge wears grey flannel trousers with a low-cut jersey bathing-top, and carries a grey flannel bag to match. On her head is the new grey flannel-felt beret from Lanvin (so big that it can be pulled down over the eyes to make a visor), with perforations for ventilation.

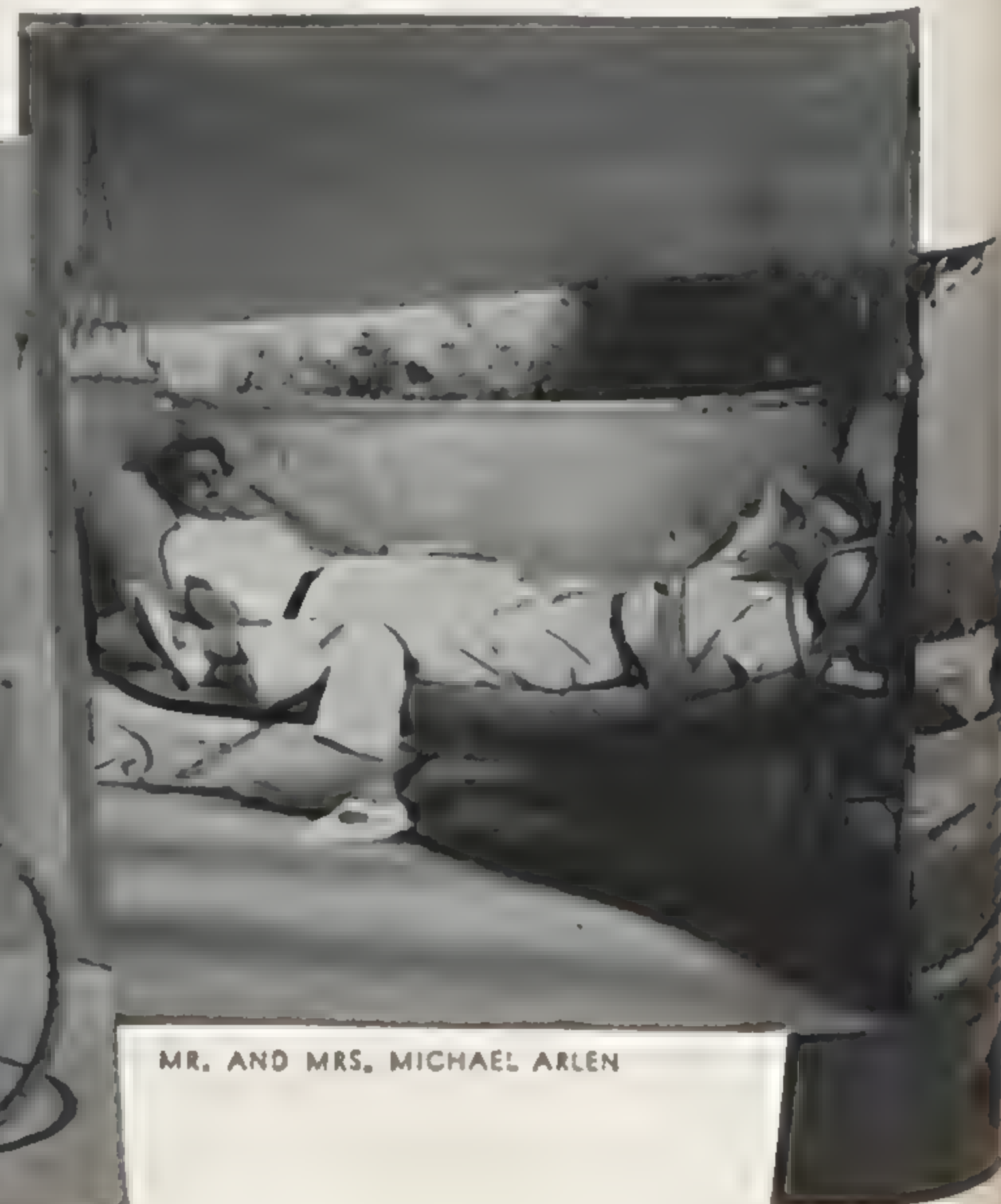
It is very fashionable, among the knowing women, to get shorts from Hawes and Curtis, the well-known men's shop in London, for shorts at this shop have a very special look. If you are a chic (Continued on page 99)



MRS. SHEVLIN SMITH AND MR. CECIL BEATON



BICYCLING WITH MRS. ALLAN A. RYAN, JUNIOR



MR. AND MRS. MICHAEL ARLEN





JOHN McMULLIN

THE DIVING-WHEEL AT THE HÔTEL DE LA RÉSIDENCE, VAL D'ESQUIÈRES

The ladies below, snapped at Antibes, are: Madame Guevara (*née* Meraud Guinness) wearing her famous black straw sailor with ribbon streamers, Mrs. Charlotte Boissevain, Princesse Jean-Louis de Faucigny-Lucinge, and Miss Fellowes-Gordon. Lady Castlerosse (right) is shown at Cannes in a new trouser-suit of beige tropical-weight woollen



LADY CASTLEROSSE



MISS JANET CLCOTT, THE DAUGHTER OF MRS. CHAUNCEY CLCOTT



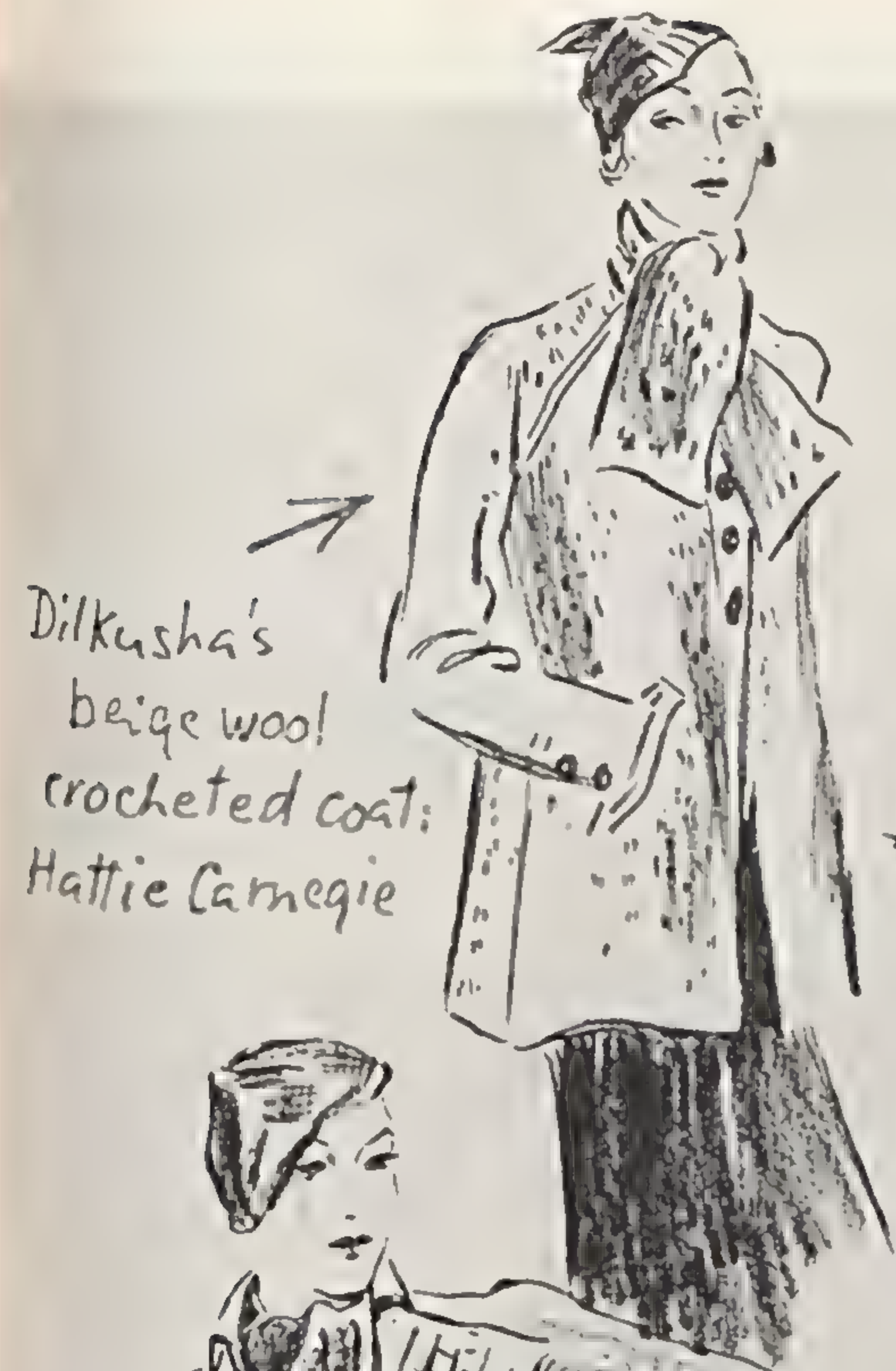
ON THE ROCKS AT ANTIBES



# Plucked from Paris Openings







Dilkusha's  
beige wool  
crocheted coat;  
Hattie Carnegie



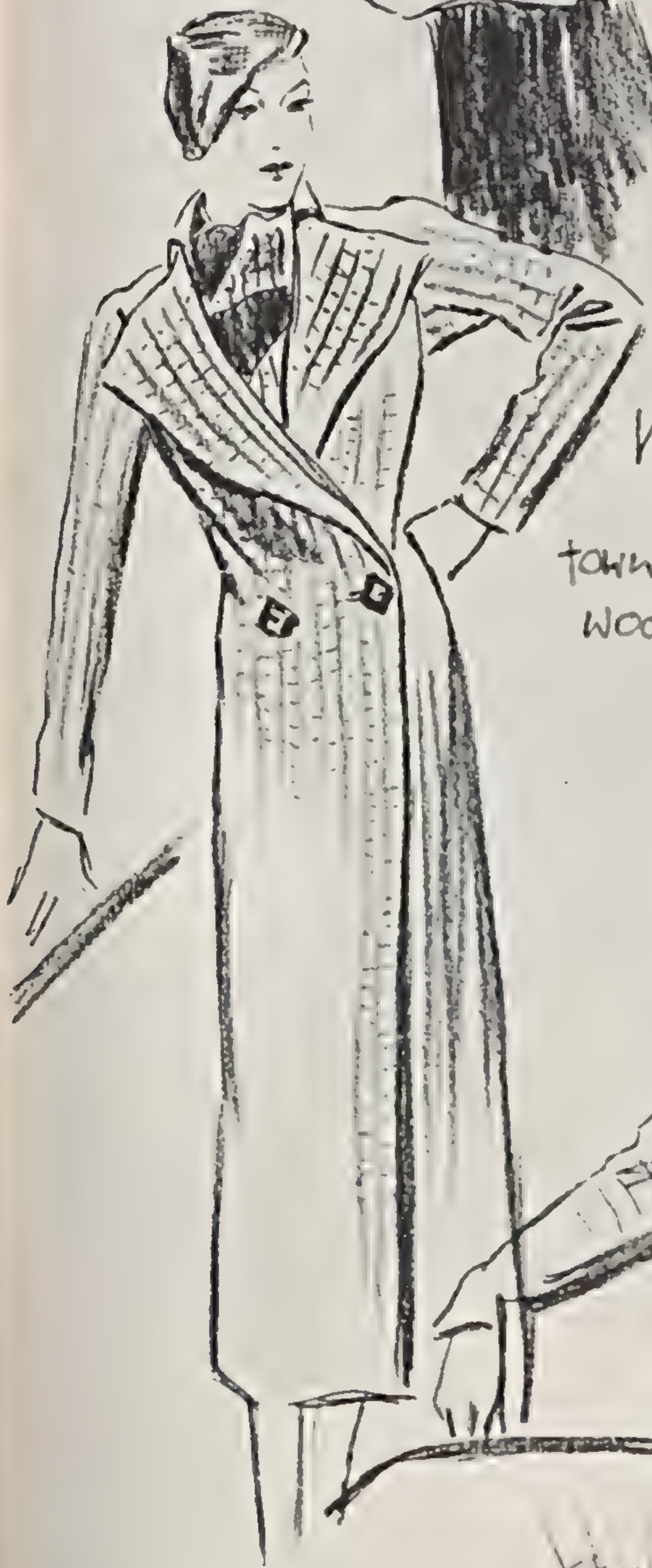
Wide ribs on  
Vera Borea's  
yellow jumper;  
Best



Vera Heller and  
Aileen Rice's  
hand-knitted hat



Gloves to match  
hat; both from  
Mrs. Franklin, Inc.



Vera Heller and  
Aileen Rice's  
town coat of hand-knitted  
wool; Jay-Thorpe



Anny Blatt's  
knitted blouse;  
Saks-Fifth Avenue



Anny Blatt's knitted  
suit with braided  
borders; Mrs. Franklin, Inc.



Vera Borea's ribbed suit; Best





### Fur capes are getting chesty in Paris

Cascades of mink tails form a jabot on Busvine's mink cape, and an echo on his big flat muff, endowing the whole with an irresistible modern quaintness, which Mado's brown velvet toque with a spray of paradise intensifies. This is the new formality for afternoon

In profile, the bands of black fox over the shoulders and down the front of Paquin's black breitschwantz cape give the new "chesty" look to this model. The cape crosses in back and ties in front. Marie-Christiane's black Rumba velvet toque is from Milgrim

You're fooled if you think this is a fur-trimmed suit, because it's nothing more than bands of black lynx joined in front and hung to look like a jacket. Max-Leroy is responsible for this flattering trick; Marie-Christiane for the black and pink velvet hat





### Small furs with that new air of elegance

Keeping your back warm by putting grey fox in two stripes down the back of a grey gallia cape is Heim's original idea. The skins meet under the chin, and the cape fastens at one side. Mado's toque of green antelope is surrounded by green feathers; from Best

"Shoulders back, chest out" is no longer exclusively a gymnastic expression. Busvine, for instance, says it by putting square tabs of silver fox on the scarf of a three-quarters length black breitschwantz coat. The Suzy White hat is of black antelope; from Best

Heim makes this skilfully cut black breitschwantz bib—draped, but flat on the chest, high under the chin, and flat in back—and a big, baggy muff to match. It's a practical idea, shown with Marie-Christiane's angora felt hat, in bottle-green like the coat



# FORMAL HATS ARRIVE

to wear with ankle skirts



THINGS were simple enough when smart wardrobes could jump abruptly from day dresses to *grandes robes de soir*. But we missed a heaven-sent chance to clothe ourselves with imagination and a specific elegance. Now, nostalgia for the glamour of three decades ago has brought back the long, sweeping gown for dining, worn with a picturesque hat. Your new wardrobe must include something like Lilly Daché's velvet toque at the upper left, almost concealing one eye and trimmed with a burnt peacock brush. The stole, too, triumphantly returns, like these flat silver fox skins from H. Jaeckel and Sons.

FOR your long semi-demi dress, you may have your choice of a low-back décolletage or one modestly built up, but three things about it are practically certain: the front line will be high, the colour will probably be black, and you will wear a hat with it. And when Paris says "evening hats," it doesn't mean confections of paillettes and frou-frous—it means ingeniously simple masterpieces like the Maria Guy velvet cap at the left, given height and spirit by one magnificent swirl of monkey fur that looks like feathers! (Altman has this.) Or it may mean a big hat, if you are the type to carry it off. Many smart Parisiennes are wearing them to dine and dance, removing them before they step to the floor to waltz. John-Frederics made the big black velvet hat illustrated, with a rippling edge.

PRECIOUS furs are part and parcel of the new dinner-theatre costume. Besides the stole line that Paris adores, even making the kind of skunk boa that hasn't been seen for years, there are many scarfs and necklaces that may tie with a ribbon bow. Right, an eight-skin sable scarf from H. Jaeckel and Sons; Talbot cap of velvet loops, from Madame Pauline.



EVEN for gowns with a greater degree of formality, there is a new interest in hats and head-dresses. When you go beyond the formal type of hat, like those sketched above, into the realm of head-dresses—know thyself. If you have high Russian cheek-bones and a smooth coiffure, then the malines coronet at the bottom of the page will be the success of your winter season. Lilly Daché used hundreds of disks to make the halo.

If you are Fragonardish or Botticellian, there is something imaginative that you can do to suit your particular manner. Parisiennes are wearing flowers, fruit, feathers, and ornaments in their hair—anything from jewelled Mercury wings to twists of gay ribbon. John-Frederics, the wags, make a Victorian velvet baby bonnet with ruching of malines footing and a bow under the chin—you can see it at the left. It solves the out-of-door problem by tucking inside your wrap and keeps winter winds from disturbing your best efforts with comb and brush. There are dozens of equally bright ideas waiting for you to make them your own and transform your evening costume into something as chic above the chin as below it. You may need a little courage at first, but the result will be a new individuality.

## ON THE OPPOSITE PAGE

- That hat of brown velvet with Prince of Wales feathers is Reboux's "Argentina" (from Marion Vallé), worn with a sable and cloth cape from Paquin
- Next to it is Reboux's "A l'Af-fût," with a double brim and a slanting feather; from Bergdorf Goodman. The cape worn with it is a Paquin model of silver fox and black velvet with a large bow
- A new Patou beret, at the right, is in three tones with a feather, worn with a Russian marten cape, also Patou's. The hat is from Bergdorf Goodman





FEATHERS HIGH AND LOW



# BARBARIC

**The new theme in jewels**



HORST, PARIS



- Paris has taken the barbaric theme to heart in its newest jewellery—probably to complement the new opulence in clothes
- At the left, above, you see Madame Schiaparelli herself wearing several striking jewels from Herz—shell clips holding a pearl necklace; a platinum and diamond bracelet; and a diamond-studded black enamel and platinum ring. All of these are shown in detail above
- At the left is the arm and hand of Madame Ralli, wearing her Boivin bracelet and ring, both heavily set and pyramided. The ring has an emerald surrounded by diamonds; the bracelet, some four hundred diamonds





• Below is the hand of the Princesse Jean-Louis de Faucigny-Lucinge wearing an extraordinary barbaric bracelet of platinum heavily studded with diamonds, from Boivin. It is modelled after an Oriental metal bracelet, the new convex theme in jewellery strongly emphasized in the centre bar. In the lower photograph, you see the bracelet in detail, showing how it comes apart, with prongs of one half fitting into a catch on the other, on one side only



• Above, across the two pages, you see a close-up of Madame Schiaparelli's beautiful jewels from Herz. The bracelet combines platinum and diamonds  
• Just below it are two rings—one, a huge solitaire diamond in a heavy platinum setting; the other, with encrusted diamonds in black enamel and platinum  
• The book-shaped clip-watch is of gold and black enamel  
• The diamond-studded clips resembling nautilus shells are the setting for crystal globules  
• In the box are two beautiful melon-shaped diamond earrings  
• The loop with a diamond button is Madame Schiaparelli's black enamel neck-line collar







MODELS FROM BERGDORF GOODMAN



# GRAND MANNER

A feeling of great elegance permeates the evening mode. Look, for example, at that coppery cape ensemble sketched on the opposite page—as grand and Lady-Vere-de-Vere as any costume of any period. A great swirl of fox fur frames the face and goes down half the length of the cape. The fabric is one of the rich lustrous velvets that express the mode so well, and the dress underneath moulds the figure closely and falls into a graceful sweeping train

More youthful, but still romantic is that dress in purple-blue—one of the outstanding colours of the year. It's a guileless affair made of crêpe, but over it goes a satin jacket embroidered with little white flowers and looking as if it were quilted—another example of old-fashioned charm grown suddenly up-to-date. The high neck and jabot-like tie are new points to remember. Both of these costumes were designed by Miss Leslie of Bergdorf Goodman's

The dress at the right is the modern version of the gored princess gown our mothers used to wear. It's made of "Gyptiane," a silk that looks like wool, and it has two points of great fashion importance—its rich, dark colour and its long, straight gores, starting at the bodice and flaring into fulness at the knees. The little shoulder cape and muff are of sable—perfect with dark green—, for fur accessories will be much in evidence this season



ROSE AMADO



# WHERE DO WE DANCE

EDITOR'S NOTE: We consider it something of a "coup" not only to have persuaded Mr. Webb to write this article for us, but to have captured again the radiant grace and charm of Irene Castle—Mrs. Frederic McLaughlin—for our illustrations. Mr. Webb, in his revue dancing, carries on the high tradition of beauty in movement that Irene Castle brought to the American stage and ballroom—and that so revolutionized the ballroom dancing of the world. And both of them are indisputable authorities in their own field.

EVERY so often, when the ladies have left to join the ladies and the boys swing into the port and the host's favourite cigars, somebody's grandpa or Uncle Horace will begin to wax eloquent about the good old days. One can usually sense these oncoming raptures by the throwing back of the head, the half-closed eye, and the low-pitched, caressing drawl. Apparently, this process of thinking back has the quality of turning a hard-boiled money-lender into a sentimental push-over. So I suppose there must be something to it.

Personally, I have never been able to weep in my beard and join the boys in extolling the beauties of the good old days. If they were so very good, they must have been a bit dull. If they are so very old, they should retire gracefully. And every one knows that there is much more fun to be had at night, now. But something has gone wrong with our



STEIGER

HERE, MRS. MCLAUGHLIN (IRENE CASTLE) AND MR. WEBB SHOW WHAT MODERN DANCING SHOULD BE





# FROM HERE ? ..by Clifton Webb

delightfully optimistic view-point. Just as we thought we were standing pat and would never admit the G. O. D. group into our enchanted circle, we become a little weak-kneed. We must not give in entirely. But in "thinking back" over our particular pet subject, we realize that we must be a little more lenient.

Grave things have happened to an art very near and dear to us—the Ballroom Dance. Instead of keeping pace with her sister arts, she has fallen by the wayside. She has been torn limb from limb, until every vestige of beauty that she formerly possessed has been made unrecognizable. She has been stripped of all her grace and elegance and left standing stark and unsightly.

Let us then, momentarily, give in with a slight humility and think back also. Let us try to find out what has happened to our little sister, who in the progress of time has faded into oblivion. She has gone sour on us; like many precocious children, she found as time advanced that she "couldn't take it." Success born too quickly is seldom healthy. It is sad to see some one of whom one is fond go haywire. And the trouble, I think, is that our pet got into careless hands.

This applies to both, amateur and professional dancing. The former, I think, is the greater offender. If one were to seek the real culprit, I'm afraid one's finger would automatically point at what is generally known as the Young Set. This (Continued on page 84)



HERE, YOU SEE MODERN DANCING AS IT TOO OFTEN IS—GROTESQUE FOOLISH AND AWKWARD







BRUEHL-BORGES PHOTO • CONDÉ NAST ENGRAVING

PECK AND PECK • MRS. FRANKLIN, INC.

### Tartan colours for the country

Green and red somehow belong to the bracing air of autumn. That first suit above is of English tweed. The coat, with its wide green suède revers, comes just below the finger-tips, and the crêpe blouse is carelessly chic. The shoes are from Nancy Haggerty. The hand-knitted dress with narrow stripes is made of light-weight wool yarn



# Shop-hound

## Tips on the shop market



SHOP-HOUND, magnanimous canine as usual, herewith presents two impudent hats, both of which she covets. The sailorish one she uprooted at John-Frederic's. It's a grey felt, has a brown band, and is called "The Snob." Talbot is responsible for the other trick—a band of moire ribbon with a bow

worn across the back of the head to hold on the hat. Further audacity is a large silver clip that hangs on to the hair under the bow. Lilly Daché has this.

- Lights are on again in the former Kurzman building. The glory of the Louis' has been stripped from the walls and ceilings, and there has emerged a sophisticated shop with a modern flavour. Nieman-Jackson, it is—Nieman of Southern fame, and Jackson very much of smart New York. Only the walnut panelling on the first floor remains of the old chi-chi décor, now charming with ivory leather chairs and a cream ceiling. It's a complete ready-to-wear shop, with an elastic price range. Hats, for instance, range anywhere from amusing knitted ones at \$12.50 to imported ones and custom-made copies at goodness knows how much. We gather from the familiar faces among the staff that many of New York's smartest will follow their favourite buyers there to shop.

- The very sound of rabbit's-hair wool is cosy. It makes you want to touch it and snuggle into it. Both the coat and the top of the green wool dress shown in the middle of this page are of rabbit's-hair wool in a waffle weave—very swagger with high necks and a long-legged look and a favourite at Best's. The other dress is a godsend for every-day wear, of black Oxford wool trimmed with white piqué. Useful, but much too clever to show it. Peck and Peck has it.

- We defy any one not to look tidy—and pretty fetching—in the sweaters sketched below. They have that oh-so-simple-and-oh-so-right air that Mrs. Franklin, Inc., never fails to give to her hand-knit children.

- Not being a parent, Shop-hound finds it difficult to understand why, at the summer's end, it always comes as a great surprise to mothers that little Mary has nothing to wear. This discovery is followed by an hyster-

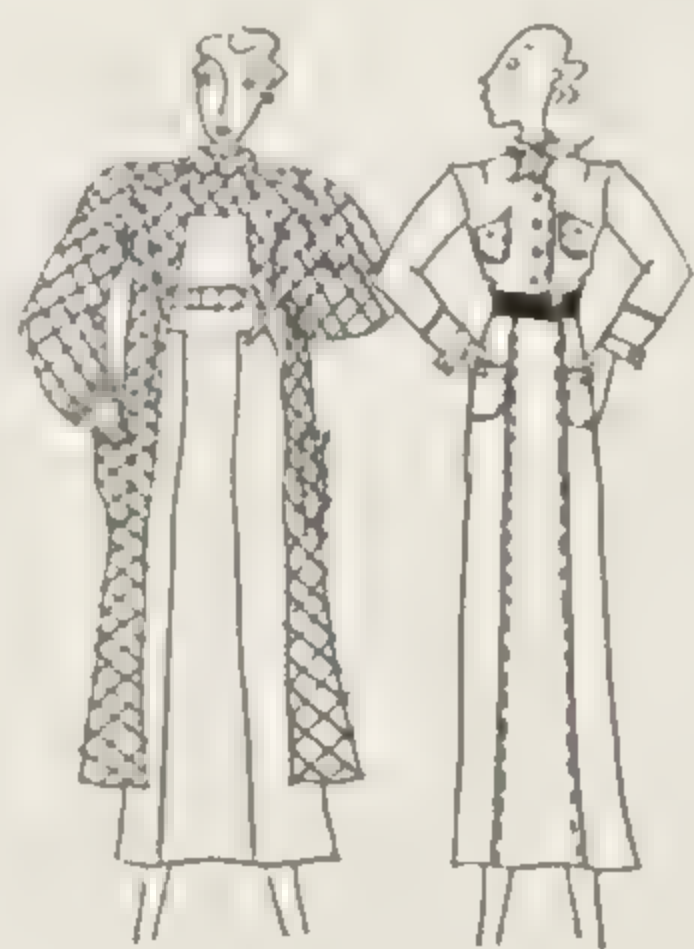
Vogue's Shop-hound never rests from nosing about in the shops of New York. She will give advice to anybody who writes to her care of Vogue, 420 Lexington Avenue, New York. (Please enclose a stamp)

ical shopping orgy, the results of which are usually unsatisfactory, particularly to little Mary. Bonwit Teller's advice is to build your child's autumn wardrobe around a coat. And sound advice it is, too. This shop has some plain Paris tweed swagger coats, with slash pockets and raglan shoulders that are a good starting-point. These may be had in brown, blue, or green and cost less than \$20. Extra skirts are a boon for school-days—especially skirts of brown or navy-blue Olympic tweeds. I loved an abbreviated one that fitted deftly at the waist and buttoned at the hips with four big buttons. It had a slight flare and cost around

\$7.50. With this was shown a pin-striped shirt with a four-in-hand tie. Suède jackets are among the garments held in high esteem by the grammar-school élite. In fact, a girl feels out of it if she doesn't own one. Bonwit Teller has some at around \$7.50. These are snug at the hips and blouse a little. They may be had in wine, green, or navy-blue and can be lined to match a skirt for a tuppence or so more.

- There is no point in trying to sell yourself the idea that just any knitted garment is really as good as Mrs. Franklin's. You know at the time, and you certainly know later, that it's quite the bunk. Mrs. Franklin's suits are very special. Granted that they cost a pretty penny (and why not?), can they ever be "sat out?" Certainly not, and, for that matter, what gal ever did any sitting out in a Franklin suit? They guarantee popularity. Especially a decidedly grass-green suit, which I saw last week—skirt and sweater and coat with a slightly cardigan note and an ample scarf. Another suit had a jacket with lapels and three huge buttons. It could be had in various colours and was quite practical to use for autumn town wear. There is yet another ensemble—a suit, bag, and beret—of brownish tweed with a grey cast that had a colonial-blue sweater that I felt would be a help to the most depleted morale.

- I've always been of the opinion that women realtors are far more adept than men at finding adequate living quarters. They have such a satisfactory way of grasping your needs and remembering about (Continued on page 92)







STEICHEN

BERGDORF GOODMAN

## MOLTEN METAL

A veritable sheath of red-and-gold metal, this evening dress slithers along sinuously as the wearer moves, the flounce swirling it in mermaid fashion. Sarita Romero, who dances on the Saint Regis Roof, is wearing it here, against a strikingly lovely glass screen from Elsie de Wolfe. The jewels are from Cartier





SAKS-FIFTH AVENUE

STEICHEN

Chanel designed both this evening dress and the black "Velura" velvet of which it is made. The slipped-off-the-shoulder neck-line drops to a low cape in back, and there is a separate long cape of the same black velvet, lined with white moire. The decorative drum table is from Colwell; the jewels from Cartier

BLACK, BY CHANEL





JAY-THORPE • SAKS-FIFTH AVENUE



# LONG and MOULDED

Over on the opposite page are two of the new dresses that outline the figure and give that long-legged look by means of unbroken length from a normal waist to a flaring hem that breaks into a little train. The first one is made of black Gyprian and has a high bust-line and an ostrich feather cape around the shoulders—feathers (but not the soubrette feathers of yesteryear) being definitely a part of the increasing opulence of fashion. Miss Joan Hamilton is posing

The second dress has the same long, slim line and the same smart top-heavy look, given by the fluffy cape of ostrich. The fabric is white satin—lustrous and very heavy, so that it falls in graceful, moulded lines. This is a telltale dress to make you think about your figure and your corset—as, indeed, most of the new dresses are. Miss Mary Oakes is wearing it, with jewels from Marcus (as are all of the jewels on these pages). The chair at the far left is from Elsie de Wolfe

And at the right, you see an ensemble of velvet—unsurpassed in chic—silver-grey and unadorned. It's Coudurier's "Panne Sauvage" velvet, stressing the silvery tone, and the dress is slim and sleek from the décolletage to the trailing hem. The jacket to match has a novel sleeve and a naïve collar, wide over the shoulders and tied in a bow at the base of the throat. There is a silver belt to complete a costume of great distinction. Mrs. William Wetmore is wearing it here



STEICHEN

SENDEL



# Your Suit

• **THE SWAGGER SPORTS SUIT**—Look at the far left for a smart example—a grey knitted suit and a coat of cinnamon wool; from Mrs. Franklin, Inc.

• **THE KNEE-LENGTH COAT**—newest of all. A suit with a coat like this makes you look tall and slim. This one, of smooth black wool, is beautifully tailored; Milgrim

• **THE CONTRASTING-JACKET SUIT**—The one illustrated has a jacket of very heavy silk with red-and-black checks, worn over a black wool dress with a Persian lamb bow; Wanamaker

• **THE FITTED JACKET SUIT**—In this case, a three-piece suit of taupe wool with taupe lamb trimming and a belted waist; Milgrim

• **THE CLASSIC FOUR-PIECE SUIT**—Classic, but with a 1933 touch, is the yellow-green wool costume below. The badger-collared coat is lined in yellow to match the blouse; Nieman-Jackson

• **THE DRESSMAKER SUIT**—The coat of this one has the new fur-at-the-hem. The fur is black fox—as shiny as the satin top of the dress. Of a monotone-striped black Rodier wool; Bergdorf Goodman





# Your Coat

- **THE STRAIGHT COAT**—Watch for coats like the first one below—they're important. This is of black wool with vertical stripes of Persian lamb to emphasize the straight lines; Russeks
- **THE COAT WITH FUR AT THE BOTTOM**—Another new note. The one shown is of black wool and Persian lamb, with part of the fur down the front left free to use as a muff; Saks-Fifth Avenue
- **THE TOWN-AND-COUNTRY COAT**—This one is made of a tweed-like diagonal wool in brown, with fitted lines and a beaver collar; Shagmoor
- **THE FURLESS COAT**—Perfect to wear with a fur scarf. This one is made of a smooth black wool and has a high neck-line; Jay-Thorpe
- **THE COAT WITH A CHESTY LOOK**—Shown largest, because it's most typical of the new season. The mink collar is massed on the chest. Diagonal black wool is the fabric; Saks-Fifth Avenue
- **THE SPORTS COAT**—The one at the lower right is made of soft red-brown wool, with a separate lei, half in red-brown and half in grey—charming worn loose or buttoned up; Lord and Taylor







REMIE LONSE

## ELIZABETH ARDEN LIVES IN THIS CHARMING SETTING

After business hours and in the privacy of her New York apartment, Elizabeth Arden (shown in the photograph above) becomes Mrs. Thomas J. Lewis. But her sense of beauty never changes—it merely shifts from the study of perfecting women to that of perfecting interiors

Against the delicate grey walls of the living-room (upper left), pale pink curtains hang, lined in peach and draped through ivory loops. The Augustus John painting, the black satin tufted sofa, and the black Regency chairs are notes of contrast

The library (left) is inspired by Biedermeier style. The walls are painted malachite-green, the curtains are of wine velvet, and the upholstery ranges from beige to dark brown. With its Aubusson carpet, dark woodwork, and fine books the room radiates warmth and dignity

The bar (on the opposite page) is as modern as the chromium of its table and stools, in spite of the 1812 cavalryman on his blue steed painted by Remisoff on glass, flanked by orange, black, and blue columns. The window-blind is aluminum; the upholstery, white plush



BODORFF



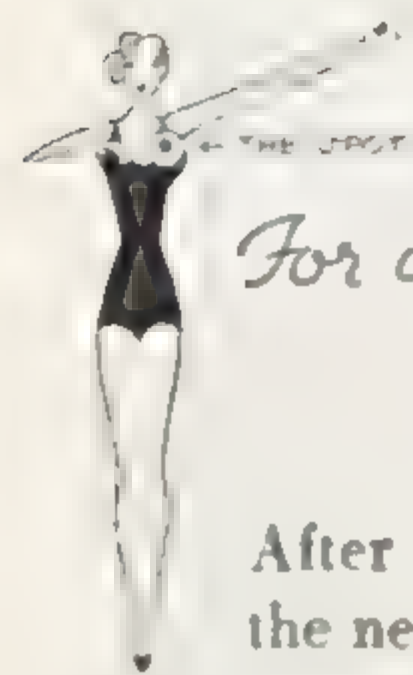


BODORFF

BACKGROUND FOR BEAUTY

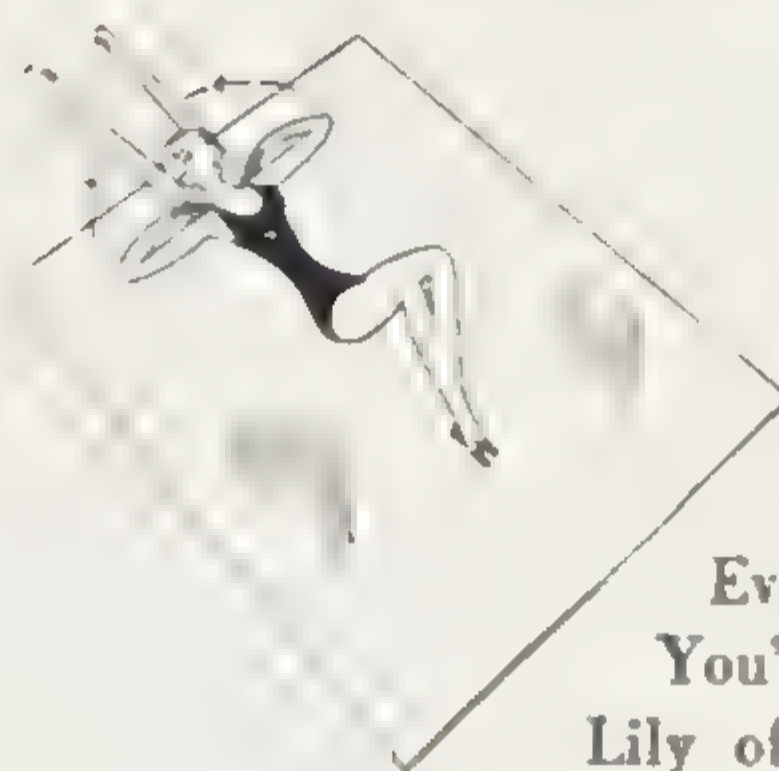


## GETTING INTO SHAPE



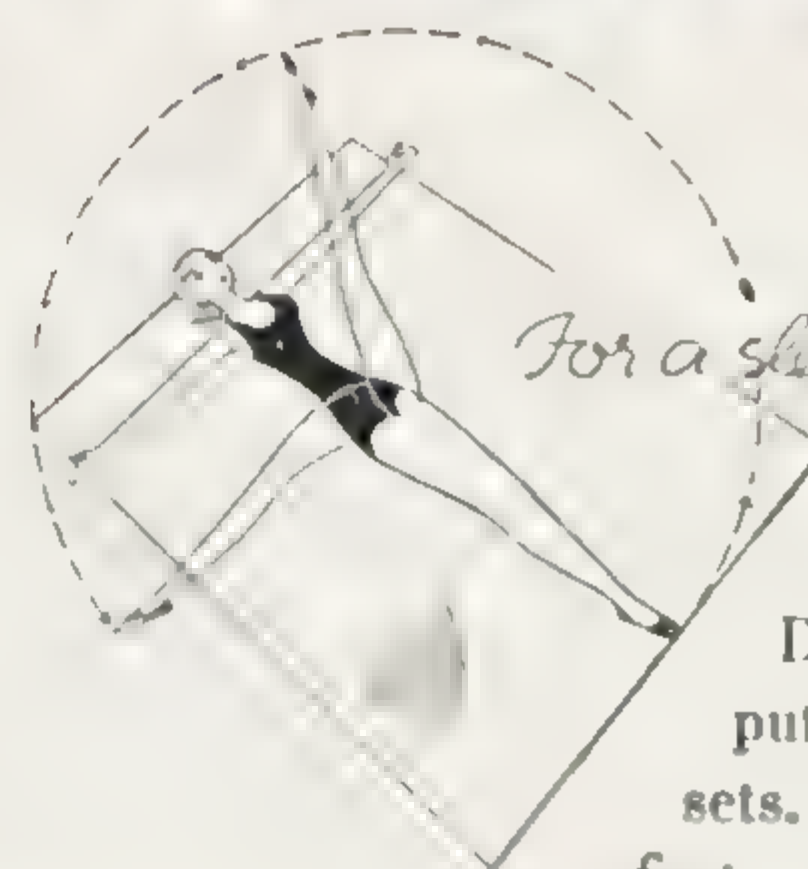
*For an uplifted bust*

After you've done this exercise, the next step is to don the right corset. The first one above, a "Flexees" from Artistic, has a front panel of silk batiste and a back of a batiste Lastex that stretches only up and down. Model makes the "Swankies" beside it, of elastic and stitched satin with a net ruffle. Both are from Saks-Fifth Avenue



*For a flat diaphragm*

Even that exercise isn't enough. You'll need a good corset, like the Lily of France model (left, above), built to help the figure. With just enough boning for control, it's made of silk broadcloth and lace; Franklin Simon. The lace brassière (top) is a Maiden Form uplifting "Dec-La-Tay"; Bonwit Teller. The Lastex girdle with a Talon opening and the lace brassière are Warner models; Lord and Taylor



*For a slender waist-line*

Do this exercise—then put on one of these corsets. Perfolastic makes the first, a well-cut model called "Glorious," of Wovtex-2-way. It moulds the figure with slim, natural curves; Altman. You can reduce in the Kleinert rubber girdle, "Perforet"; Best. The Kleinert "Bra-Form" is a brassière with shields; Stern's



# BY STAYS AND STAMINA

BACK in the old days—the simple old days of, say, four years ago—it was an easy matter to reduce the hips to the detriment of the waist, when all you needed under the best clothes was a short, wicked little girdle. Consider the new sheath silhouette—the return to long, curving lines. These days, to mould at once the bust, waist, and hips, without hindering the suppleness of the body, calls for the most careful selection and fitting of corsets, plus intelligent exercise—in fact, a re-modelling of the torso.

The models shown on these two pages do the job with flexibility and effectiveness. They help to achieve those prime requisites of the new silhouette—the flat diaphragm and derrière, the long unbroken but slightly curved line of hips, and the high, firm, rounded bosom. You will see that these corsets extend well down in back, and well up over the ribs, to give a flat look to the body from the side view, while side sections of elastic control the hips in a slim curve from the front and back view. A small waist is once again an asset, and the poitrine must be held high and firm. A well-placed bosom, by virtue of Nature or a good brassière, lends an optical illusion to the silhouette; the lines from the arm-pits to the waist look longer, the waist looks smaller, and the hips, although held in lightly, maintain their natural curve.

Corsetières have taken heed of the need for girdles and all-in-ones that women can wear without sensing any interference with the ease of their movements. The development of the Lastex fabrics, for instance, has aided in bringing this about, so that the new models satisfy in every way the movements of the body, and yet manage to hold in the figure.

But whatever wonders the new corsets work, they can't be Houdinis unaided. You will have to exercise. Let us make no mistake about this. You don't reach the desideratum by batting a tennis ball or swinging a golf club. You get it by organized exercise—not the dumb-bell swinging kind, either, but skilful, scientifically evolved exercises that attack the specific points that need revision.

"Tell us," Paris Vogue asked Augustabernard at (Continued on page 88)



EXERCISES BY ELIZABETH ARDEN



## For a flat rear

The mesh-like elastic and batiste panels of Gossard's "Miss Simplicity" (left, above) reduce your measurements; Franklin Simon. The top corset is Carter's "Pace Setter," made of "Always,"—a supple fabric, with removable bones. The step-in brassière is of Lastex. Both from Best



## For a good posture

Up at the top is a Lastex "Vas-sarette" with ribbing round the middle and a brassière section—good for young figures; Jay-Thorpe. The foundation garment at the left, called "Ribbons," is a dainty concoction of net and satin ribbon, for evening wear; Best. Beside it is a real find—a "Corselette" made of light-weight silk Lastex with satin panels; Bergdorf Goodman







MODELS FROM ALTMAN

### Muriel King designs a wardrobe

- With a brown Forstmann tweed skirt and a yellow wool blouse, the young woman above wears an orange suède jacket—light and soft enough to go under the top-coat shown next to it. The coat is in brown, with an interesting turned-up collar and yoke back
- Beige Forstmann woollen is the material of this two-piece suit. The jacket with a round collar is flatteringly young, and the dropped shoulders were inspired by metal armour.
- Even more “armorial” is the dress with the flame cords, of Cheney’s plate-blue crêpe
- The town coat above also shows a strong armour influence—especially about the shoulders. It is of Forstmann’s eel-brown woollen—perfect to wear with a contrasting dress, like the one of plate-blue crêpe, or with a dress to match, and formal enough for afternoon wear



# Armed for Autumn

## in a versatile wardrobe

OUR title, "Armed for Autumn," is more literal than figurative. For this clever young American designer, Muriel King, has designed a practical wardrobe for Altman that has as its predominant theme the armour in the Metropolitan Museum. She claims that every curved line on everything except the sports clothes is actually taken from the genuine metal; the shoulder pieces are technically pauldrons; coats of mail, breastplates, and gauntlets all gave her ideas to work from and to express in Forstmann wools and Cheney silks.

So much for the origin. But there is nothing armour-clad about the wardrobe itself. Its great virtues are its wearability, its adaptability, and its interchangeability. Interchange, in fact, is the secret of a successful and economical wardrobe. For instance, you can wear the skirt over at the extreme left with all kinds of different blouses, or with the top-coat next to it, or—for country golfing—with its own orange suède jacket. And you can wear the skirt of the beige suit with the top-coat for variety, or, topped with a beige wool blouse, with the suède jacket. Out of three costumes, then, you can contrive six. And that is nothing to sniff at, even if the nation is picking up.

A good town top-coat, like the eel-brown coat at the right on the opposite page, deserves two dresses; the crêpe dress shown next to it (which might be called "Knighthood in Flower") and a sheer wool dress with a bright red belt, which the lady in the sketch wears under her coat.

As for evening clothes, Muriel King believes—as we do—that if you must stint yourselves in quantity, you should concentrate on one good evening outfit, like the gown and wrap shown at the right. Variety is essential only in day clothes, which are worn much harder and much oftener.

Vogue tested the wearability of this whole wardrobe by trying the clothes on several different types—and discovered that they flattered each figure.



ALTMAN

- This plum-red satin dress with inserts of flesh-pink satin can be transformed from a formal evening dress into an informal dinner-dress by a twist of the scarf.
- The full-length coat—deep plum velvet and satin-lined to match the dress—has a Victorian flavour in its tiered cape collar, high neck, and the buttons down the front





ROYAL-BLUE AND BLACK TWEED IN A FROCK AND ROYAL-BLUE TWEED IN A COAT; ENSEMBLE FROM FORTNUM AND MASON



# HIGH-STEPPING SANDALS

WHEN it comes to shoes, at least, we are not going 1900. There are no signs as yet of the fourteen-button boot being on sale.

- Sandals—those great and classic flatterers of women's feet—are as popular, as desirable as ever—from the extremely cut-out versions to the milder and less revealing forms.

- In the former class are the first sandals at the right, snapped by our agile cameraman at the "Club New Yorker." They are of black satin and gold kid—a perfect accompaniment to the black satin dress; from the new Delman salon on the fourth floor of Saks-Fifth Avenue. There, incidentally, you will find all your favourite Delman models surrounded by Saks-Fifth Avenue shoes.

- Gold and silver trimming are high favourites for embellishing satin and crêpe slippers—for the very simple reason that no other trimming can be as festive and restrained at the same time. The second pair of sandals on this page is another member of the satin-and-kid dynasty, and also from Saks-Fifth Avenue. These white satin sandals are open only at the sides, which may please the toe-shy and the economical. (Stockings die fast with open toes.)

- White sandals can, of course, be dyed. And dyeing is still one of the great indoor sports of the shoe industry. Don't be frightened by lots of kid trimming.

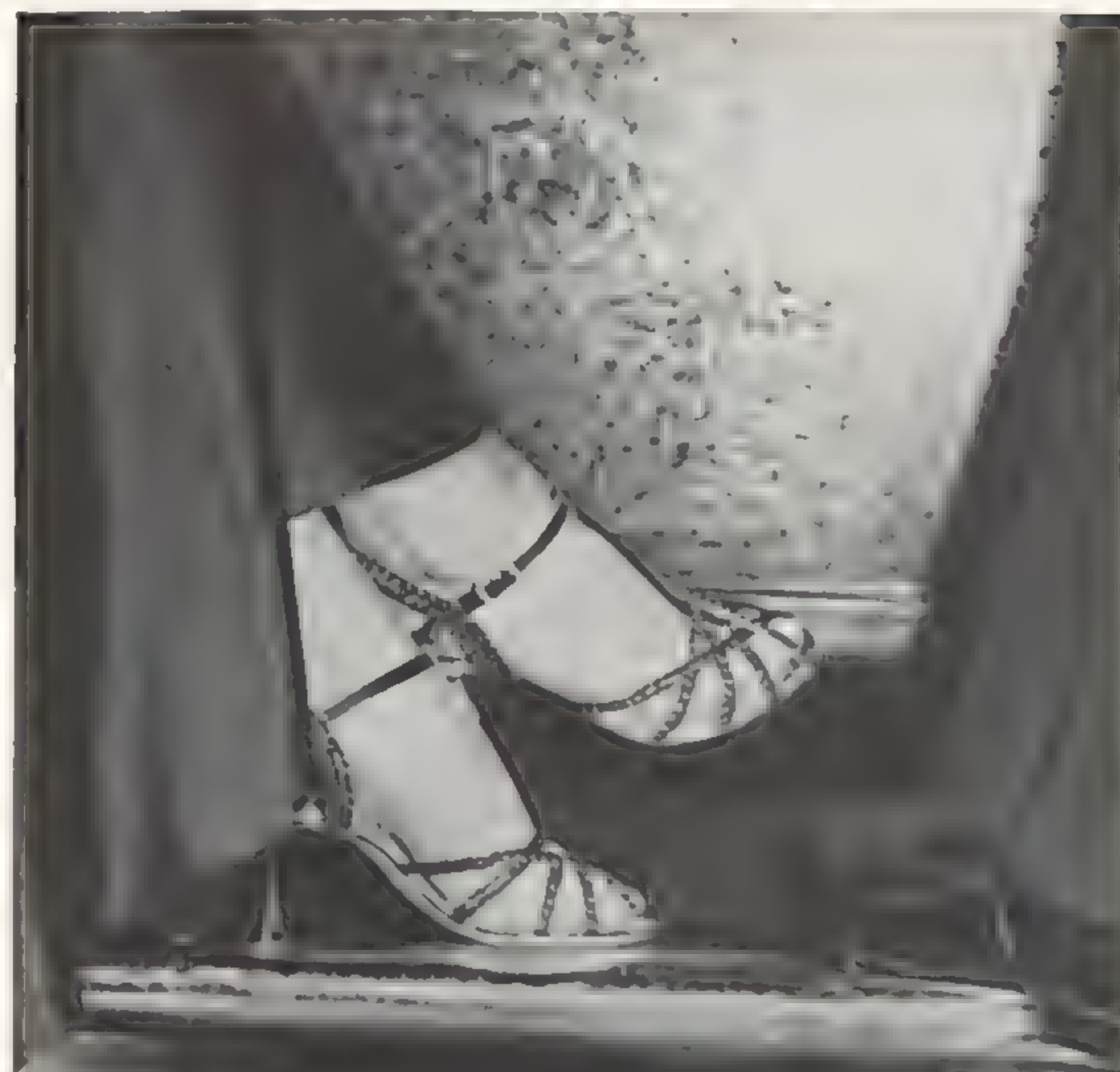
- The all-black informal evening sandal of crêpe and satin combined, with a T strap, is another great favourite of the season—and a perfect complement to gowns of black satin, black ottoman, or black crêpe. Below, at the right, are examples of this type—perfect for dinner-dresses because of their conservative cut-out trimming. They, too, are Delman Saks-Fifth Avenue models.

- More codas to the sandal theme—and sung with delight—are Cammeyer's black satin sandals with gold kid and silver kid braided together; Nancy Haggerty's sandal called "Petal"—a simple satin-and-crêpe sandal with kid piping; and an excellent centre-buckle stitched kid sandal at Bergdorf Goodman.

- Evening pumps are very simple, depending chiefly on fabric contrast and unpretentious trimming, such as a faille or satin or crêpe bow piped with gold or silver kid or all-gold kid.

- The eternal question as to whether evening slippers should match or contrast with the dress is as unsolved as ever. Undeniably, bright evening slippers in red or green with black evening clothes are smart. Undeniably, too, the mania for matching goes on apace.

- As to evening stockings, the pinkish cast is gaining ground over the yellowish cast; and Propper-McCallum's Sun Gold and Mello are good examples of the change.



REMIE LOHSE



REMIE LOHSE



NELSON

SHOES FROM SAKS-FIFTH AVENUE



## RUNABOUT SHOES

**W**E intend to begin with a sermon. A sermon on the solemn, vital importance of shoes. For what else, may we ask, have you got to stand on? Shoes are a perilous give-away of character. You may be able to get away with cheap gewgaws in the line of accessories, but shoes inevitably show up your taste and sense. They require thought, and a feeling of fitness, and a good appraisal of leathers and workmanship.

- The first text in our sermon is: Find a last that becomes you and stick to it. You may have survived happily till now, buying one pair of shoes here and another there—but we still think your feet will be eternally grateful if you remain faithful to one shop and one last. (I. Miller, by the way, are making a feature of special lasts; this shop has ten thousand of them in the workroom, labelled with the names of individuals, which means that you can cable for your shoes from remote corners of the globe, if necessary. Gloria Swanson, for instance, does just that.)

- Another gloomy reason why you should look out for your shoes is a statistical one: feet are growing larger. A famous shoe manufacturer who, several years ago, graded his patterns at size 5 has now changed to 6½; and there are many women to-day who wear sizes 9 and 10, and who—although these are men's sizes—cause no particular flurry. So, big feet need more than average thought. On these two pages, we are showing snap-shots of shoes



SAKS-FIFTH AVENUE

in action—the way they actually look when they're caught unawares on the feet of smart people about the town.

- First for the autumn are ties; and, by this, we mean anything from one-eyelet to four- and five-eyelet Oxfords. They may be all of suède, of suède and calf or kid, of kid with lizard trim, or of the new calluna leather with kid. The ties themselves will consist either of a grosgrain ribbon bow or of regular lacings.

- Our blessings are on the leather heels on ties and Oxfords, for they look very smart and suitable for general runabout wear. Not that all ties are leather-heeled, this season; we refer especially to shoes like the suède ones at the top of this page with the recumbent spaniel. In avoiding that tragic scuffing that covered heels always suffer from, they look much better after long wear. Another feature of these brown, three-eyelet Oxfords is the slight moccasin look around the toe—new and very attractive.



DELMAN

- The brown leather Oxfords at the top of the page have three eyelets
- Just above is a pump of black suède and calf with leather heels
- Pumps of brown suède; cream mesh bands by Whiting and Davis
- Real English ghillies (extreme right) of fine imported leather



DELMAN—SAKS-FIFTH AVENUE



FORTNUM AND MASON





RENE LONSE

SHOECRAFT

- At the left are brown suède five-eyelet Oxfords worn with a brown-and-beige dress. The kid trim has a faggoted look
- Those shoes being shined are Laird Schober calf Oxfords, custom welt
- Below them are pumps of taupe fabric combined with black patent leather
- At the bottom of the page are Arnold walking shoes of Norwegian calfskin—low-heeled and schoolgirlish, but smart

• Pumps are distinguished by their trimming this autumn, as we have already intimated. Lizard and alligator are favourites with kid and suède; shiny patent leather is combined with suède—a direct parallel to the dull and shiny uses of material in your dresses. Bow pumps are popular, too; partly because they are always becoming, partly because they suit the intense femininity of the new fashions.

• The moccasin note, heretofore confined to sports shoes, is cropping up more and more in street shoes. Small fringed leather tongues of about one inch in length are used with Oxfords and pumps alike.

• Fabric shoes are smarter this year for street wear, for the simple reason that the materials used are smarter—materials such as Forstmann woollens, for instance.

• As to sports shoes—the plain-toed look is something we really recommend. The Fortnum and Mason ghillies shown on the opposite page have it. Also, the one-buckle version of the monk shoe by Grossman.

• Low Oxfords—called half-shoes in the olden days—are perfect for sports; with perforation as their only trimming.

• High-cut effects appear frequently—as in the six daytime shoes that Schiaparelli chose from Walk-Over to show with her August collection.

• Speaking of shoes, may we advise you to step into Bergdorf Goodman's new shoe salon on Fifth Avenue—smart and restful, with no show cases and soft grey panelling.

• Now for stockings. You may think that nothing changes much in the stocking world, but you're vastly mistaken. Especially, this year. In the first place, prices are going up—rapidly. In the second place, it's wisdom this year to have several pairs of stockings in various colours and wear them with the particular outfits with which they should be worn, instead of stocking up on one shade and wearing it with everything, willy-nilly. For instance, the Van Raalte "Grand Slam" is a taupe shade and should be used with blacks or greys belonging to the black family. "Paddock," "Pony," and "Bronco" are members of the beige school and go well with browns. Wear gun-metal with black only, and be sure to buy it very sheer. (Continued on page 82)



LOHSE



NELSON



(TOP TO BOTTOM) ALTMAN • WALK-OVER • BEST





**Smart Economies may be purchased out of town—see page 104**



**SELECTED BECAUSE—**  
This one-piece dress is made of a novelty triple-checked knitted tweed; it's an extra-smart example of the vogue for knitted dresses; it has an Ascot scarf collar. It is available in misses' sizes; \$19.75. From Russeks

**SELECTED BECAUSE—**  
Suits with top-coats are an important fashion; this very smart one has a skirt and jacket of imported Kempy tweed and a top-coat with a scarf collar in a deeper tone of the same colour; \$49.75. From Saks-Fifth Avenue

**SELECTED BECAUSE—**  
This costume includes a jacket of very fine suède; a buttoned-up-the-front skirt of two-toned herringbone tweed; and a shirt-waist of fine wool crêpe. Jacket; \$14.50. Skirt; \$6.95. Shirt-waist, \$6.95. All from Lord and Taylor

**SELECTED BECAUSE—**  
This dress has a soft, flattering top, but is tailored enough for general wear; the top and sleeves are of satin, the skirt may be of Chanella silk crêpe—a new dull crêpe—or of feather wool; misses' sizes; \$29.75. From Jay-Thorp



# Vogue's Smart Economies



**DEAR SMART ECONOMIES:** One of my chief regrets in growing older is the awful trouble I have in finding dresses that don't shout "older woman," or "stylish stout," or look dowagerish. Won't you please suggest some flattering gowns that don't have a surplice line?

Mrs. L. N., New York

**DEAR MRS. L. N.:** We fully understand your plight. Unfortunately, it's a common one. But we have the perfect answer to it in the two gowns at the left: the one of faille silk with real Alençon lace revers and cuff trimming; the other, of ribbed faille trimmed with satin, in the important coat-dress fashion. They couldn't be more flattering or distinguished—and they are much too definitely in the current mode to look dowagerish.

• **DEAR MISS VOGUE:** I work in an office and need a "good" dress that I can wear to work and also to tea afterwards. In other words, something soft, but not dressy looking.

Miss H. H., Cleveland

**DEAR MISS H. H.:** The dress at the right on the opposite page is the dress for you. It can be ordered in a dull silk crêpe skirt with a satin top and sleeves or with a feather wool skirt.

• **DEAR SMART ECONOMIES:** I live in the country and wear country clothes most of the time. What would you suggest for a complete outfit that had interchangeable qualities—something knock-about, but smart and new?

Miss R. de F., Lenox, Massachusetts

**DEAR MISS R. DE F.:** How about that smartest of new country fashions, the short suède jacket that buttons up the front? You see it here worn with a herring-bone skirt (buttoned up the front, too) and a long-sleeved shirt-waist of fine wool crêpe (ditto). Then, there's that suit of imported Kempy tweed with a smart top-coat.

• **HOW TO PURCHASE SMART ECONOMIES—** turn to page 104 for a list of shops offering them and for directions about ordering.

**SELECTED BECAUSE—** That dress at the left is soft and gracious, and smart for many occasions; it's made of Cordo faille silk, and it's trimmed with real Alençon lace revers and cuffs. Made in women's sizes: \$39.50. From Best

**SELECTED BECAUSE—** Coat-dresses are an outstanding fashion in Paris; this one is made of Wahneta's rope ridge silk crêpe; bands and a shoulder bow of satin make the smart trimming. In women's sizes: \$29.75. From Altman



# HIGH NECKS

Designs for practical dressmaking



6451

S-3661



S-3662

6446

BACK VIEWS ARE SHOWN ON PAGE 82

FROCK S-3661—That high neck-line by means of a crossed scarf is a chic detail of this frock of double-faced satin from Wahnetah. The girdle repeats the line. The sleeves have a lower section joined on the inside seam. Designed for sizes 32 to 42

FROCK No. 6451—Tunics are important this year, and very wearable. This one, of crêpe faille bengaline from Onondaga, buttons up to the draped neck-line. Fitted full-length sleeves or full three-quarters sleeves may be used. Designed for sizes 32 to 40

ENSEMBLE No. S-3662—An uncrushable mossy velvet from Cheney is used for this effective ensemble. The princesse frock has a contrasting bodice with an interesting neck-line, and the jacket has a jabot front and a fur collar. Designed for sizes 32 to 40

FROCK No. 6446—Here is another high neck-line—and just as becoming as a lower one! It's on a sheath frock made of Seraceta satin, with low back fulness coming from a shaped panel. It may be either belted or unbelted. Designed for sizes 32 to 42





COAT No. S-3663—Look well at this box-coat made of hairy woolen—it's smart from its high, buttoned fur collar all down its straight length. Sectional sleeves join the drop-shoulders of the deep, shaped yoke. Designed for sizes 14 to 20 and 32 to 38

COAT No. 6453—The double-breasted front, the frogs, the adjustable fur collarette, and the novel sleeves are all smart details of this coat of Forstmann's nubby coating. The sleeves are sectional and full above the elbows. Designed for sizes 32 to 42

SUIT No. S-3660—You'll want a suit, this autumn, and you won't find a smarter one than this. It's a three-piece model with skirt and jacket of Forstmann's nubby woolen and a blouse of Duponaise satin. The wide fur collar is separate. Designed for sizes 32 to 40

COAT No. 6454—Princesse lines and velvety woollens are fashion news—and both are used in this flattering coat. The fur-trimmed collar may be worn high about the throat or open in collarette style. The smart sleeves are sectional. Designed for sizes 32 to 46

SUIT No. 6452—Made without fur, this well-cut suit is perfect for early autumn days, and later a separate fur collarette may be added. The coat may be left open in wide lapels. Forstone suiting from Forstmann is the smart fabric. Designed for sizes 32 to 42





• **ENSEMBLE 257**—For late afternoon, nothing could be smarter than this frock of a ribbed crêpe, "Lurango," and its jacket of checked woollen. Designed for sizes 32 to 40

• **ENSEMBLE No. 258**—Here are fashion points—a satin blouse, fur trimming, a high neck—on a suit of Forstmann Forstone woollen. Designed for sizes 14 to 20; 32 to 38

• **ENSEMBLE No. 261**—The three-quarters coat is a chic part of this ensemble of Forstmann suiting. The one-piece frock to match has a high neck. Designed for sizes 32 to 40

• **COAT No. 256**—This afternoon coat of nubby woollen has an intricate collar and revers, which do away with a need of fur trimming. Designed for sizes 14 to 20; 32 to 38

• **EVENING FROCK No. 260**—Both sides of the faille-backed satin from Mallinson are used for this formal dress with princesse lines and a train. Designed for sizes 32 to 40

• **EVENING COAT No. 259**—A coat you'll love to wear—long, made of velvet and trimmed with fur. The velvet is "Plumelle," from Shelton Looms. Designed for sizes 32 to 42

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 103.



# The connoisseur's own Bouillon!

THERE is an ultimate perfection in the blending of Bouillon which is instantly apparent to the taste trained in every nuance of fine flavor. The bouquet that greets you in each spoonful of Campbell's Bouillon proclaims the chef who is master of his Art. It is just such a bland, persuasive flavor as opens the formal dinner or luncheon to the complete liking of guests and hostess. Clear as glistening amber. Invigorating with the tonic richness of choicest beef. Delicately flavored with celery, onion, leek, parsley, herbs and deft seasonings. The extra strength of its beef broth makes it splendidly appetizing and healthful for the regular family table also — and for the sick room!



21 kinds to  
choose from . .

- Asparagus
- Bean
- Beef
- Bouillon
- Celery
- Chicken
- Chicken-Gumbo
- Clam Chowder
- Consommé
- Julienne
- Mock Turtle
- Mulligatawny
- Mutton
- Ox Tail
- Pea
- Pepper Pot
- Printanier
- Tomato
- Tomato-Okra
- Vegetable
- Vegetable-Beef
- Vermicelli-Tomato

10 cents a can

LOOK FOR THE  
RED-AND-WHITE LABEL



EAT SOUP AND KEEP WELL

## Campbell's Bouillon





## DISCOVERIES

### for autumn brides

- "Argosy" is the name of one of the new patterns created by The Libbey Glass Manufacturing Company, and shown at the top, left. With its deeply cut, spiral motif, it is a design destined to set any young bride forth successfully on her modern argosy; Ovington
- The beautiful crystal candlesticks at the extreme left; the centre bowl, of the new Libbey chintz glass in a faint blue; and the second bowl of opalescent glass with a charming wave design are Libbey glass products from Ovington
- Few things in life are as important to the young bride as her silver. Towle has created a brand-new modern pattern for her in the "Cascade" design, shown directly at the left. The simplicity and restraint of design, the distinction of line, and the elegance of feeling make it the kind of silver to do its owner proud
- A réchaud dish to keep your hot food hot is the perfect solution for really good buffet service. The Chase Brass and Copper Company has produced this handsome one in chromium at a price pleasantly within reason; Lewis and Conger
- A long, shallow pottery leaf to hold your cigarettes and little leaves for ash-trays (below) are amusing accessories for the new flat and can be used for informal luncheon tables. You can find these at Arden Studios, Inc.



ANNOUNCING

THE

# CASCADE

*Newest Sterling  
in the mode of today*



The beautiful panel is set off by natural curving motifs like cool cascading water.

THE season's debutante . . . up to date . . . 1933 tempo . . . the CASCADE is TOWLE's newest nomination for the "dining hall of fame." It is an ideal complement to today's table ensembles, yet its classic beauty makes it equally suitable with other periods.

CASCADE will be open stock for years, as other TOWLE Sterling patterns are today which were brought out as long ago as the 1890s.

CASCADE carries on the unbroken TOWLE tradition of fine craftsmanship that dates back to 1690 in Newburyport, Massachusetts.

**16-PIECE SET ONLY \$37.35\***

4 KNIVES, medium size    4 SALAD FORKS  
4 FORKS, medium size    4 TEA SPOONS

**30-PIECE SET ONLY \$64.00\***

12 TEA SPOONS    6 KNIVES, medium size  
6 SALAD FORKS    6 FORKS, medium size

\*These prices cannot be guaranteed

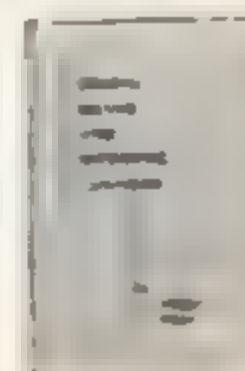
## TOWLE

Makers of STERLING only—with unbroken craft traditions SINCE 1690 in Newburyport, Mass.

LET EMILY POST HELP PLAN YOUR WEDDING  
Emily Post answers dozens of questions in her delightful brochure offered below. Don't get married until you have a copy!

The Towle Silversmiths, Newburyport, Mass., Dept. K-9: I enclose 15 cents for Emily Post's "Bridal Silver and Wedding Customs" with engraving chart and prices of Cascade and other Towle patterns.

Name \_\_\_\_\_  
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# Beauty

BEGINS WITH THE

# HAIR



KAY FRANCIS  
Warner Bros. Pictures

## RECONDITIONING OIL PROCESS OF PERMANENT WAVING

# GABRIELEEN

You cannot be too careful of your hair... more than any other feature it can make or mar feminine beauty. For coiffure charm, for lustrous hair and waves of loveliness, insist on GABRIELEEN, the reconditioning oil process permanent wave which actually restores life and vigor to all types of hair, whether dyed, bleached, or white. Look for the name GABRIELEEN on the pads, the compound and the machine used for your permanent wave.



MARTINUS ANDERSEN

Something to make life much sweeter and gayer—that's the newest Yardley perfume, "Fragrance," which is shown above, together with its companion face powder, in distinctive containers

## ON HER DRESSING-TABLE

YOUR face may still be your fortune at the end of a long, hard summer, but the chances are that the prospects for autumn are not so rosy. For you know what summer does to your skin. It dries it up and takes away the softness—that's what it does! And, if ever you owed it a little bit of attention, it is right now, this minute. A good and amusing way of providing it is by a new gadget which Mello-glo has introduced, known as the Skin Rejuvenator. This is an iron, no less, and the way it melts cream and persuades it to go seeping into your skin is a neat little miracle in itself. You spread the rejuvenating cream over your face and neck, plug the little iron into your electric socket (A. C. or D. C.), wait two minutes for it to heat, then pass it gently over your face, massaging as you go. When the cream is thoroughly worked into the skin, you rub the surplus off with tissues and then pat the skin briskly with a tonic (Mello-glo's Skintone is a good one), or with very cold water. This alternating hot and cold is an important factor in the treatment, since it stimulates the circulation in a brisk and efficient fashion. Mello-glo also has a new powder shade known as Vitality, and well named it is, since it really seems to enliven your skin. You can buy the Mello-glo preparations at many shops throughout the country, and, in New York, they are to be found at Stern's.

Would you like to have something that will whisk lipstick stains out of your handkerchiefs, hand-bags, white gloves, and such? The answer to this question is a universal "yes," and the solution is a bottle of something known as Lix. Lix is a companion product of the Tattoo lipstick, and it was originally introduced in the display stand for Tattoo, which you have undoubtedly observed about on toilet-goods counters. This stand holds the various shades of Tattoo, which you

can try for yourself right then and there, as well as a mirror to observe the effect, little bits of felt for finger wiping, and a bottle of Lix, in case any streaks go astray. Now, you can get the little Lix bottle by itself, with complete directions for using it. An invention that is herewith awarded an oral award for practicality and convenience. To be had wherever Tattoo lipsticks are sold.

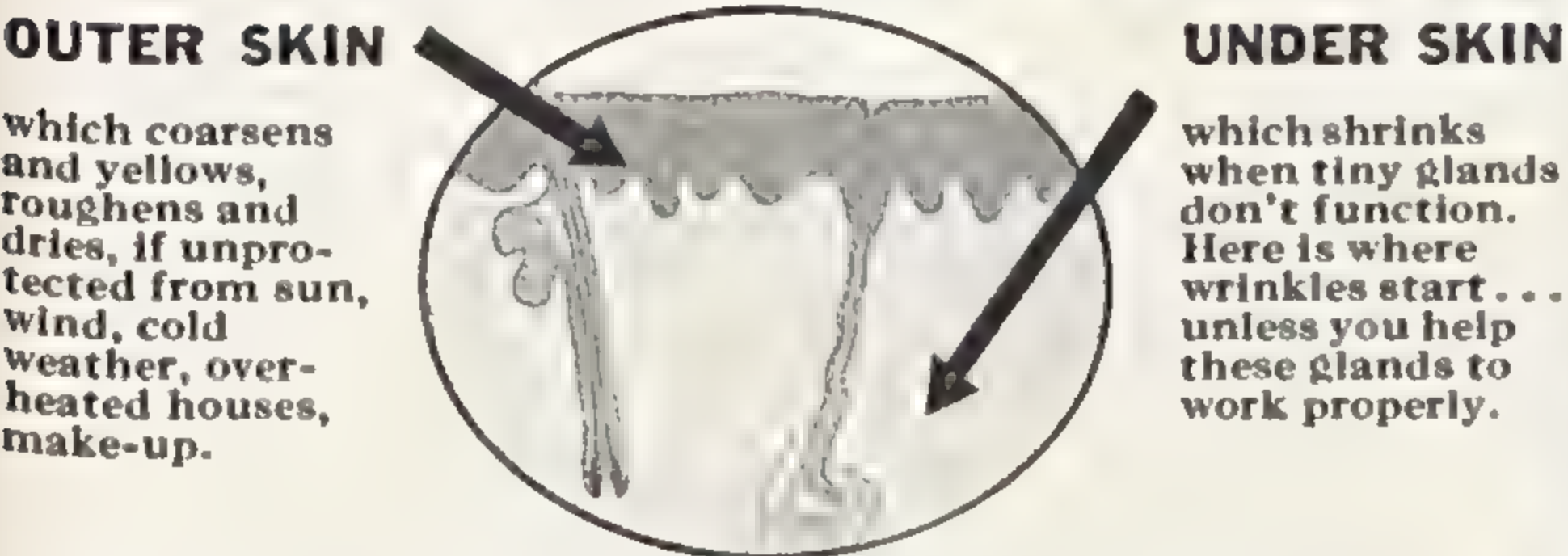
Bourjois has come forth with what is really a grand idea for their new lipsticks and rouge cases. Namely, you can have whatever shade of rouge and lipstick you want in any colour case you like. You know how distressing it is to find your own particular shade of lipstick firmly encased in a red cylinder, when what you want, to match your other accessories, is a black one. With the Bourjois things, the refills are immediately interchangeable, so all you have to do is pick your rouge shade, choose the colour of your cases, and the saleswoman neatly combines them for you. The cases themselves are very good-looking, and the colours are excellent—with your choice among six of them—blue, green, grey, ivory, black, and vermilion. The lipsticks are hexagonal or cylindrical in shape, and the pomade is smooth and flattering. The rouge cases are in chromium and enamel, and the rouge itself is of fine-grained, easily spread texture. You can buy these at moderate prices in drug and department shops.

The makers of Dew, that deodorant that has such a long-established following, are out with a new product, a hand-lotion put up in a tube. This is different from our usual conception of a lotion, in that it is in jelly-like form. It is the simplest thing in the world to use, dries very quickly, and softens very satisfactorily. There is something especially convenient in having this type of preparation in a tube, taking up (Continued on page 80)



# What Causes Wrinkles—?

Age-old question answered!  
The cause lies in the fact  
that every human being has  
**TWO SKINS!**



*Radiant, youthful complexion  
assured when you give each  
skin the care it needs*

**DO YOU KNOW** there is a way  
to *check* those dreaded lines  
and wrinkles—

The secret lies in your TWO skins.  
For wrinkles start in the *under* skin  
before they show in your *outer* skin.

In the *under* skin are tiny glands that  
pour out beauty oils. When these glands  
fail, the under skin loses its "tone"—  
actually shrinks... The *outer* skin has to form  
folds and wrinkles to fit the under skin.

## Oil Cream for the Under Skin

To *check* wrinkles—you must use an oil cream  
that sinks way down into the under skin where  
the tiny glands are failing to function. Pond's  
Cold Cream does this—brings the tissues the  
subtle, delicate oils they need.

Use this pure, silky cream for a  
deep cleansing and ton-  
ing. You feel a  
firming,



**FREE**

**3 DAYS' TREATMENT...** Try Pond's Creams for 3  
days' treatments at our expense. In this short time  
your skin will be unbelievably younger, smoother!

**OUTER SKIN  
WHERE  
DRYNESS STARTS**

Beautiful MRS. PIERPONT MORGAN HAMILTON,  
whose lovely skin, free from dreaded lines, illustrates  
the beauty you can have. Mrs. Hamilton gives both  
her skins the care they need—Pond's Cold Cream for  
the under skin, Pond's Vanishing Cream for the outer.

**UNDER SKIN  
WHERE  
WRINKLES START**

lifting effect. Sagging tissues are toned. Little  
lines and creases smooth out, seemingly by magic!

## Greaseless Cream for Outer Skin

Your outer skin needs entirely different care!

This skin contains active moisture cells placed  
there to counteract dryness. But wind and sun,  
cold, tend to extract this natural moistness from  
the skin. It becomes roughened, coarsened.

For your *outer* skin you need Pond's Vanishing  
Cream, a delicate, greaseless cream which con-  
tains a marvelous substance that checks  
loss of natural skin moisture. This  
cream removes chapping, smooths  
and clears the outer skin. Here's  
the daily care  
that society  
women use.

## The TWO-SKIN Treatment

- 1 Every night, cleanse and tone the *under* skin  
with Pond's Cold Cream. It goes deep and re-  
moves any trace of dirt. Wipe off. Then repeat.
- 2 Then smooth on Pond's Vanishing Cream to  
counteract the dryness of the *outer* skin, to heal  
and soothe it.
- 3 In the morning, another Cold Cream cleans-  
ing. Now the Vanishing Cream for foundation.  
Your powder and rouge go on smoothly, cling like  
velvet. How lovely you look!

Just try this simple treatment (day and night)—  
for a few days!—at our expense. If you keep it up,  
you can retain the pearliness, clarity and smooth-  
ness. Begin now to keep the loveliness of youth-  
ful skin through years!



POND'S EXTRACT COMPANY, Dept. J, 110 Hudson St., N.Y.C.

Please send me FREE samples for 3-day treatment of Pond's Two  
wonderful Creams and exquisite Pond's new Face Powder. (Check  
shade): Naturelle ☐ Light Cream ☐ Rose Cream ☐ Brunette ☐  
Rose Brunette ☐ Dark Brunette ☐

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1933, Pond's Extract Company

Tune in on the Pond's Players Fridays, 9:30 P.M., E. D. S. T. WEA, NBC Network



## COUTURIER DESIGNS SEEN IN REVERSE



## Learn These Beauty Truths

There is no "magic" in attaining skin beauty, and there is no need for it if you use HARRIET HUBBARD AYER preparations.

A beautiful skin is a well cared for skin. It is clear, firm, fine-textured. It has a transparent radiance and a vital undertone. The one sure way to guard this beauty, and to promote it, is to use only the purest, the best, the scientifically correct. And by every beauty standard in the world, HARRIET HUBBARD AYER preparations are, and have been for a generation, perfection . . . in quality . . . in utmost effectiveness.

Yet, these products are not expensive. Use them faithfully each day, and you are guarding your beauty easily, effectively and economically.

LUXURIA . . . foundation for beauty . . . to cleanse, clarify and soften. 45c, 85c, \$1.95, \$2.75.

SKIN & TISSUE CREAM . . . to help smooth out wrinkles and keep the skin firm. 85c, \$1.65, \$4.40, \$7.15.

EAU DE BEAUTE Astringent Tonic . . . to reduce the pores and brighten the skin. 85c, \$1.65.

BEAUTIFYING FACE CREAM . . . the cherished beautifier and base for your HARRIET HUBBARD AYER powders. 85c, \$1.65, \$4.40, \$7.15.

Send for the free booklet  
"All for Beauty."

**HARRIET HUBBARD AYER**  
INCORPORATED  
**BEAUTY PREPARATIONS**

MONTREAL NEW YORK LONDON  
PARIS



These back views of the Couturier designs shown on page 74 reveal that line is the thing in the new autumn fashions—sweeping, moulded line for evening, beautifully modelled line for day—lines such as you see in the diminutive sketches above and at right



## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 78)

practically no room in your bathroom cabinet and being guaranteed not to spill when you put it in a travelling-case. This is an especially good time for such a lotion, too, when elbows, shoulder-blades, knee-caps, and such have become rough under continued exposure. You can buy the new Dew Hand Lotion in all department shops throughout the country.

### BRUSHING FOR BEAUTY

The Prophylactic tooth-brush, which has practically become a hygienic institution with us, has a brand-new feature that makes it better than ever. It's an entirely new method of bristle fastening, called "Perma-Grip," and it means that the bristles, instead of being merely fastened in the handle, are so anchored that they are actually a part of it. This, of course, minimizes the danger of errant bristles lodging in the gum tissues. You'll find the improved Prophylactic "Perma-Grip" tooth-brush in shops throughout the country.

Good news for restricted beauty budgets is the announcement of reduced prices for several of the Marie Earle basic preparations. The cucumber emulsion, the basic treatment kits, and the famous Essential cream, which, by the way, is available in a new introductory size, now may be purchased in the better shops at these new lower prices.

Houbigant's Tinted Body Powder is nothing short of a divine inspiration. It is still the same fine dusting

powder, fragrant with Quelques Fleurs perfume, as it has always been, but it has been tinted to match the skin tones of the body, so that now it blends in with the flesh tones as subtly as your face powder blends with the skin colouring of the face. There's a delicate rosy tint of Naturelle for blondes and a more olive-toned Rachel for brunettes, and both of them are in attractive blue boxes with soft velours puffs tinted to match the powder.

Another innovation from the house of Houbigant is the sale of their fine perfumes by the dram. Women have been demanding this steadily at perfume counters, and here it is, all made simple. From a good-looking stand that holds a comprehensive assortment of the Houbigant fragrances, you can select your favourite odours and have them measured out by the dram at your favourite toilet-goods counter.

### MONOGRAMMED TALCUM

If you are one who enjoys having your possessions made more personal by a monogram, a new item to add to your list is your talcum powder. At Best's, in New York, large, good-looking tins of talcum are to be had, carried out in all bathroom colours, to be marked to order with your initials in smart black lettering. A pleasant idea to bear in mind for gifts, as well as for your own bathrooms. The talcum itself is pleasantly scented, is smooth as smooth, and there is a generous amount of it to the tin.





© 1933 COCA-COLA CO., ATLANTA, GA.

Girls' riding habit and golf outfit by SAKS-FIFTH AVENUE, CHICAGO

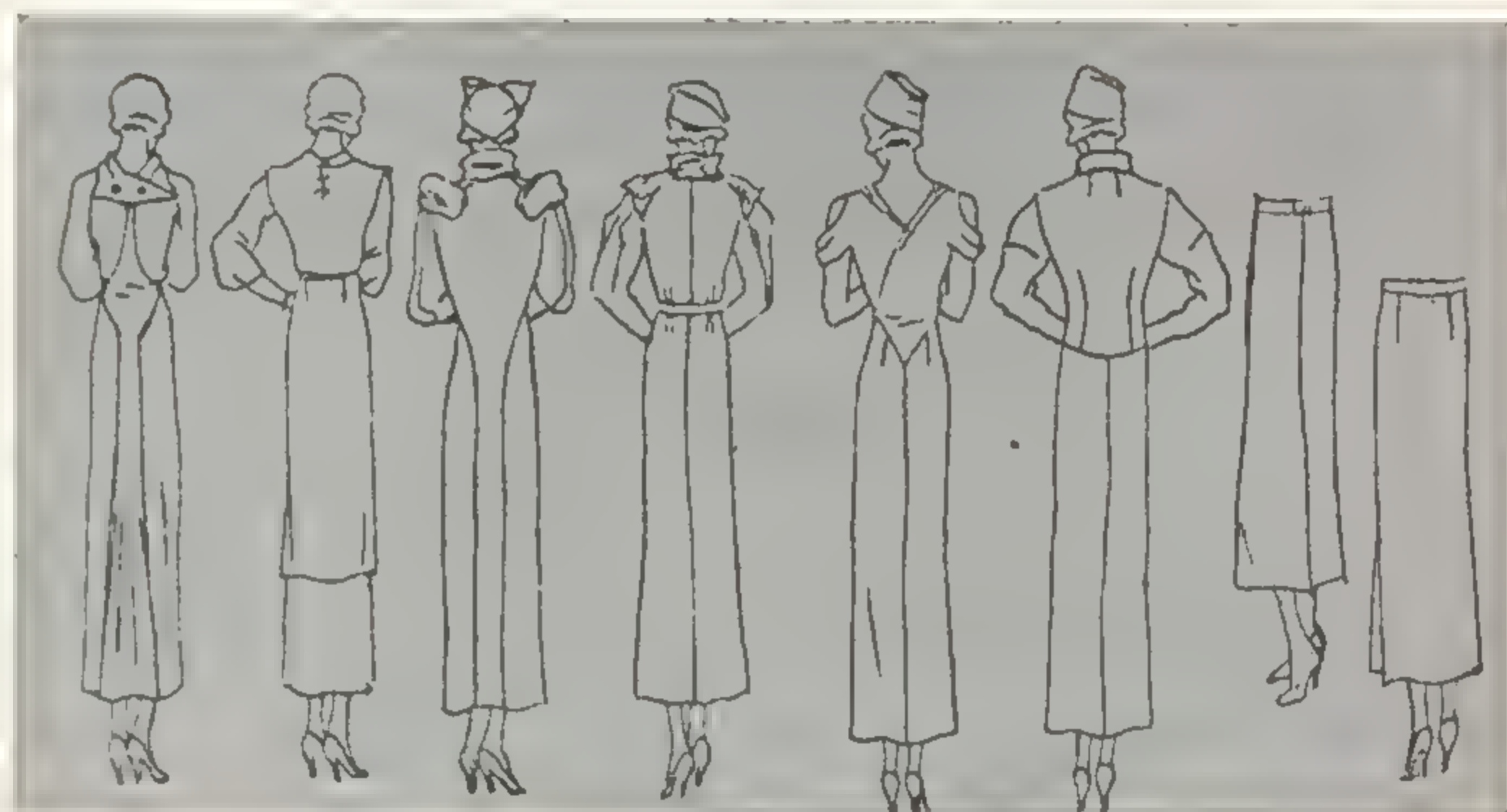
**SNAP BACK TO NORMAL  
with the drink that refreshes**



Ice-cold Coca-Cola! Autumn sports remind us that *thirst knows no season*, especially when the drink offers *the pause that refreshes*, a bounce back to normal from honest fatigue. No sooner said than served in this fetching new bucket, chilling the bottles before they are poured and with plenty of ice-cubes on the side. Should you be hungry, too, *delicious and refreshing* Coca-Cola is the best of good company with savory foods.



## DESIGNS FOR PRACTICAL DRESSMAKING



6446 6451 6454 6453 S-3662 6452

What will be worn during autumn afternoons is shown by these back views of the models appearing on pages 72 and 73. High necklines, fur trimming, and tunics are part of the fashion scheme. And sleeves are having very interesting things done to make them new and different, this year



S-3663 S-3661 S-3660



Stein & Blaine presents

### LASKY ERMINE

natural Russian ermine of tawny color

in an exclusive model adaptable to all ermines — Manchurian, white Russian, natural summer, dyed cocoa, beige or grey.

**Stein & Blaine**  
INC.

13-15 West 57th Street, New York



On page 73, the three-piece suit, No. S-3660, hides this unusually attractive peplum blouse beneath its fur-trimmed jacket. This blouse has a collar knotted in front and sleeves that may be long or short

When you remove the jacket of Ensemble No. S-3662, shown on page 72, you see this contrasting bodice of the princesse frock. Note in particular the draped bands that give the merest suggestion of sleeves

## RUNABOUT SHOES

(CONTINUED FROM PAGE 69)

- With light evening clothes, "Gaiety" is a good shade. It's quite beige, but blends nicely.
- Roman Stripe makes the famous Rograin stocking—the stocking without the shine. It looks unbelievably sheer and is inclined to make the leg less hefty, which, of course, is all to the good.
- Brown Durrell have a new Lastex-top stocking called "Ne-Flex," which is grand for activity, with no wrinkles or runs resulting.
- Rograin colours, like those of other

leading makes, centre around taupe this year and go by such beguiling names as "Copper Dust," "Fantasy," "Nutmeg," and "Maltese." "Black Walnut" and "Caravan" are interesting because of their subtle blackish tone—very hard to describe and very perfect with black and deep grey-purple dresses.

- Advice about washing stockings after each wearing is an old story, but it continues to be true—and, better still, do not neglect to wash your stockings before you wear them.

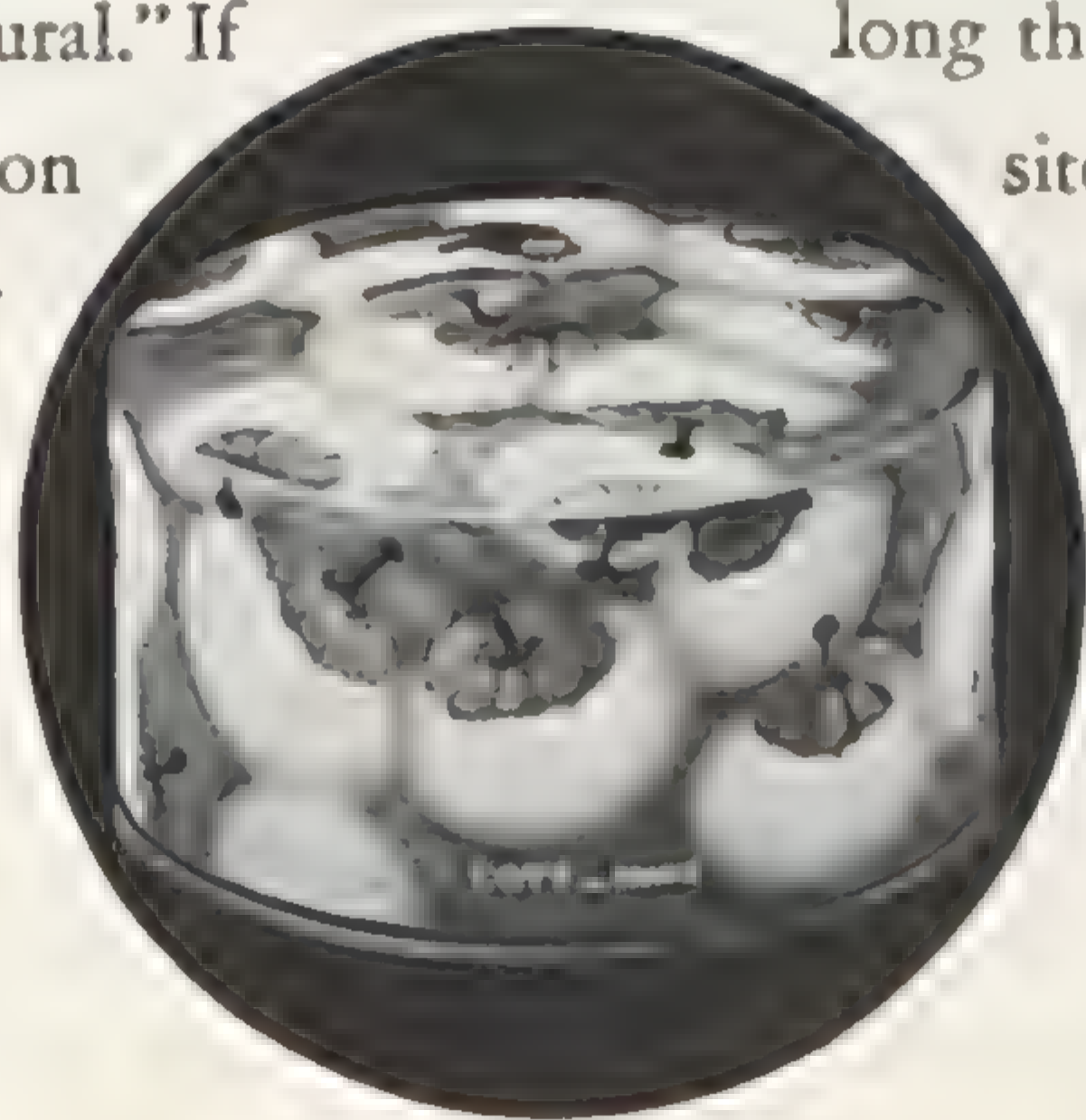




# Autumn's gay by-word is BRIGHTNESS

BRIGHTNESS in our mental and financial outlooks, brightness in our frocks and faces! Yes—definitely—dullness is passé! Of course, there's *art* in this new fashion, or it wouldn't be exciting:

*Artful cut* in the bright-surfaced satin frocks and hats; *artful blending* in the *new make-up!* Now lovely faces wear a bright animation which seems "natural." If ever there was a face-fashion that revealed Coty Powder to you in one of its most precious aspects, it is this



new Fall Fashion for brightness. Perfect Coty tone-blending doesn't call for *layers* of powder to *hide* your skin. Instead, Coty Powder is actually so true to human complexion tones that you need only a light film—and there's *no* color clash. *Your* tone is ready in adorable *fragrances*: "L'Aimant" or "Paris"—so smart for day; "L'Origan"—

long the favorite of beauty; exquisite, jewel-like "Emeraude"—so glamorous with evening things. Just ask for the famous powder-puff box!





## Remove film . . . before it ravages lovely teeth

"OH, what can I do to save my teeth?" ask despairing millions. Science answers: "Remove that film from teeth."—*The important thing to know is HOW to remove it.*

For 15 years the Pepsodent laboratories have been constantly improving a scientific method of removing film. Today this method stands alone as the effective method—the SAFE method, as shown by recent study. You owe it to your health to investigate this method for 10 days at our expense.

### What is film?

Film is the sticky *mucin* in saliva. Run your tongue across your teeth and you can feel it. Bits of food stick to it. Like-wise stains from food and smoking.

In this moist, warm film live millions of tiny germs which cause tooth decay. They multiply. They decompose food particles. They produce strong acids that first break through enamel, then destroy the part beneath. Soon the tooth is too far gone to save.

Other germs are found in film that are associated with dread "trench mouth." Still others are linked with pyorrhea. And all of these are incubated in the coating dentists know as *mucin plaque*—and we call dingy film.

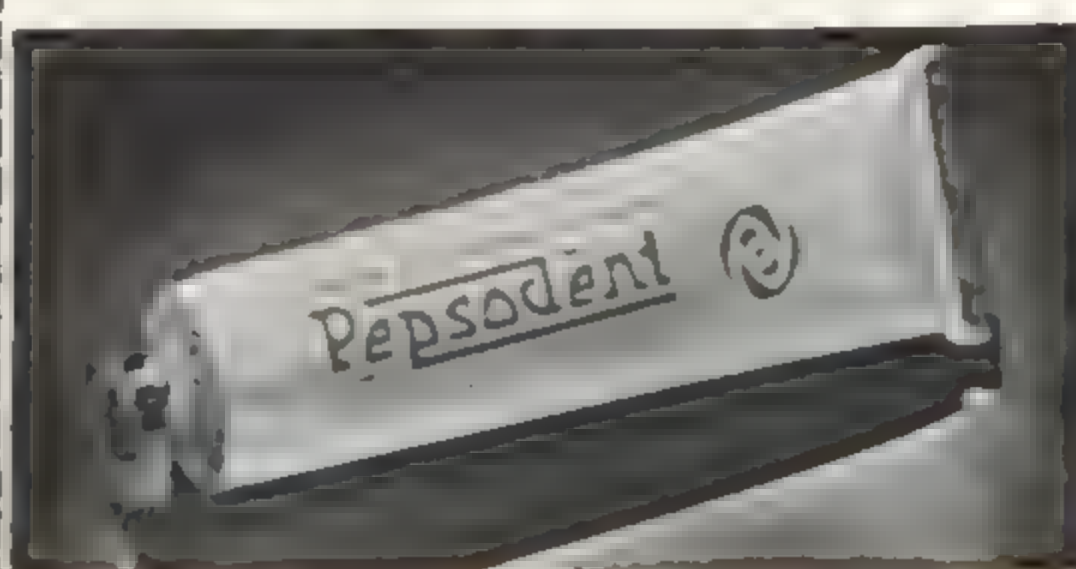


### "What must I do to fight film?"

To fight film use Pepsodent instead of ordinary ways. The new cleansing and polishing material in Pepsodent is one of the great discoveries of the day. It is twice as soft as polishing materials in common use. Its power to remove film stain is revolutionary!

When tempted to try cheap and ineffective tooth pastes, remember the one safe way to fight film is to use the special film-removing tooth paste—Pepsodent. Use it twice a day and see your dentist twice a year.

### FREE—10-Day Tube



THE PEPSODENT CO. 4274  
Dept. 179, 919 No. Michigan Ave.  
Chicago  
Mail 10-Day Tube of Pepsodent to

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

## WHERE DO WE DANCE FROM HERE?

(CONTINUED FROM PAGE 51)

group has taken such words as "grace" and "deportment" and cast them to the four winds. Anything remotely related to these very important words, where ballroom dancing is concerned, is frowned upon. The chief object, now, it seems, is to look as awkward as possible. Get a good strangle-hold on your partner, throw her arms out of joint, put her body in a half-moon position, and you're "hot stuff." There are a few conservatives left who prefer the hand on the waist, rather than on the back of the neck. But they are in the minority.

This modern acrobatic attitude is used not only by the amateurs, but by the professional dancers, as well. There are, possibly, a few professional entertainers left who can execute at least three dance steps without the lady suddenly flying over the head and shoulders of her opponent—for that is what it resembles—but they are few and far between. Perhaps, this restless age of ours has something to do with it—no girl likes to stay in one place too long. She must be up and doing.

Let us, then, a little slyly, put our heads back, half close our eyes, and join the rest of the "thinker-backers." Let us glance back to practically the beginning of what was later to be known as modern ballroom dancing. It began to show decided signs of life about 1913. The public suddenly became dance-minded. If my statistics are in error, it is because it was then that this youthful brain (youthful at that time) suddenly awakened to the fact that night-clubs had a decided lure and the Turkey Trot was lots of fun.

### "THE ONE STEP"

That and the "Bunny Hug" seemed to be holding public interest, and "Everybody's Doing It" was the tune of the moment. Running neck and neck at the same time was the "Texas Tommy." This was hardly a pretty exhibition on the ballroom floor, and it was very short-lived. The "Bunny-Hug," too, retired to its hatch after a short time, leaving the "Turkey Trot" to grind on alone. This dance, which was never a thing of beauty, gradually calmed down. Body and hip movements were laid on the shelf, and the result was a creature of much more refinement—a new edition, answering to the name of the "One-Step." One would whirl madly, make a hurried rush, and suddenly a dip—two dips. Upon recovering—which was not always easy—one began the whole thing over again. The lower one could dip, the better the fun. It was, however, a little difficult for the boys and girls who were not in the first rosy flush of youth. The dip wasn't so bad, but the recovery—oh dear! Many a belle found herself in a very odd position, unable to do anything about it, until hauled up by her blushing beau. "Do it or bust!" was the motto. So off again they would fly undaunted.

Fortunately, this "water-on-the-knee" period did not last long. And, after a short while, dips were decidedly taboo. At about this time, two new dances appeared on the scene, and the public clapped their hands with glee. The "Argentine Tango" and the

"Maxixe" suddenly showed their little faces, and our dance enthusiasts snapped at them like hungry wolves. Something new to struggle with—how delicious!

At that time, "The Tango" was a grotesque concoction; ladies found themselves in positions they had always hoped for, but until this moment had failed to achieve. They were being pushed this way, pulled that way, and bent in every direction. Many an inhibition vanished into thin air. And who dared to criticize; after all, they were doing the "Argentine Tango." This was quite a soul-stirring period. As for the "Maxixe," it, also, afforded great relief to soul-stifled emotions. What could be sweeter than to heel-toe around the floor, swaying and bending with arms going like windmills?

With the entrée of these two rather difficult dances, the public began to take its Terpsichore seriously. One could not, so to speak, just get up and do them. Would-be dancers had to study and study diligently, which they did with great seriousness. When a starry-eyed female went through the intricate combinations of either of these numbers, with a set expression, but a desire to please, one knew she had been very diligent with her home work. There was another angle to the "Maxixe," which appealed to the girls who had been slightly careless with their calories—it was a splendid reducer. An afternoon with the "Maxixe" professor was quite as effective as an afternoon with a beauty specialist. And much more amusing. Not forgetting the romantic element. Many a frail young man could be seen almost ready to expire after dipping around the floor with his none-too-fragile pupil.

Bursting upon the public, at about this time, came Mr. and Mrs. Vernon Castle, two wisps who danced like thistledown. To watch them go through their respective numbers was a joy which no one who ever saw them will forget. For sheer grace and beauty of movement, there has never been any pair quite like them. Their team-work was perfect. They were distinguished and never exaggerated—two rare virtues sadly lacking in the dancing of to-day. They danced at Louis Martin's, which was the smart night-club of that time, and their success was instantaneous. The public went Castle mad.

Appearing at the same club, at the same time, were Maurice and Florence Walton, another rare couple, although totally different in style. Maurice and Walton's great tour de force was the waltz, in which they were unsurpassable. Another first lady of the ballroom was Miss Joan Sawyer, a beautiful dancer who gained great success with her airplane waltz.

### MONARCHS OF THE DANCE

These extraordinary monarchs held sway over an adoring public that watched and listened attentively. They dictated, and the dance lovers obeyed. The latter clamoured for lessons, at enormous fees. A family of eight Hawaiians could have lived for a month on what it cost to learn a new step, in the "Hesitation Waltz." To dance well (Continued on page 86)



“This soap brings  
greater loveliness—”

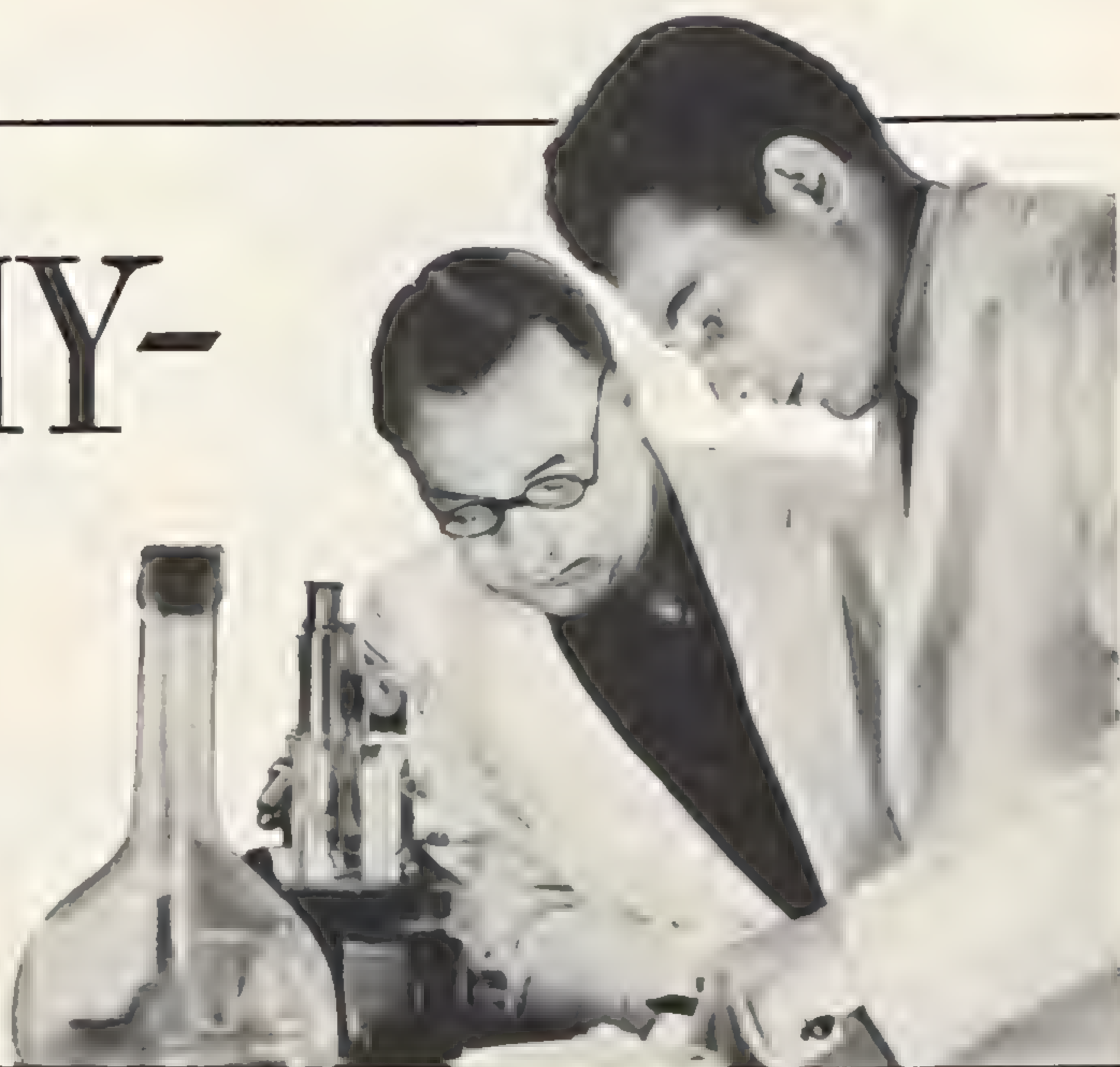
says *HELEN TWELVETREES*

Lovely  
Paramount  
Star

“Every screen star knows that lovely skin is irresistibly alluring! We *must* have skin of flawless beauty—that’s why so many of us use Lux Toilet Soap faithfully. It keeps skin soft, smooth, infinitely appealing. Any woman who wants to be more attractive would do well to use this same complexion care—for it truly brings greater loveliness!” Surely *you* will want to follow this lovely star’s advice!

## Scientists tell WHY—

Read WHY this soap is such a wonderful aid to complexion beauty. Scientists now tell you: “Tests show Lux Toilet Soap contains precious elements Nature puts in skin to keep it youthful. Skin gradually loses these elements—grows old-looking. This soap *checks the loss* of these elements from the skin. Readily soluble, completely free from harshness, it is a remarkable aid to complexion beauty.”



“I wish  
every girl  
could know  
what this  
soap did  
for me,”  
says  
*Marie Stevens*  
of Louisville, Ky.



• “I was discouraged with my skin. So dull and unattractive, it robbed me of the fun all girls should have. Then I learned how the screen stars use Lux Toilet Soap to keep their skin lovely.”



• “I began using the beauty soap of the stars at once! Gradually my skin took on a new loveliness and clearness and won for me all sorts of nice compliments. Now I’m really proud of it—and so happy.”



• For *every* type of skin—dry, oily, “in-between.” 9 out of 10 lovely screen stars are devoted to this fragrant, white soap! Why don’t *you* try it?



NOW IS THE TIME FOR EVERYONE TO STAND BEHIND THE PRESIDENT

“WE DO OUR PART”





## Furs-Revillon

Smart-youthful-dressy enough to be strictly a town coat for the afternoon. Made in fine moire Caracul with a Silver Fox band and a new belt idea.

### Revillon Frères



FIFTH AVENUE AT FIFTY FOURTH STREET

## WHERE DO WE DANCE FROM HERE?

(CONTINUED FROM PAGE 84)

was a serious business. The ambition of every maid and matron was to look as graceful as possible. Aside from the actual steps, they were taught carriage, deportment, and line. Under no circumstances was a man allowed to get a strangle-hold on his fair one, thereby placing her in an awkward and undanceable position. One of Maurice's great stunts at that time was an imitation of the college-boy hold, which brought forth peals of laughter. Little did he know that some day this would be practised in all seriousness!

In 1915, the first-night audience that assembled at the New Amsterdam Theatre to view the opening of "Watch Your Step" did not guess that they were to witness the birth of a new American dance. The Castles, by this time, were the rage of New York. There were Castle House, "Castles in the Air," "Castles by the Sea," the "Castle Walk," and the Irene Castle bob. In the middle of the first act of the play, a vision appeared in a Lucille frock, surrounded by twelve boys, and sang and danced a number called "Dancing Teacher, Show Us How to Do the Fox Trot." The vision was Irene Castle, and the Lucille frock became famous overnight and was to be seen on damsels, short, tall, thin, or fat, on every dance floor. The next day, the dancing public were inquiring frantically—where could one learn to do the Fox Trot? They *must* learn the Fox Trot. So the good teachers, as well as those who should have remained behind their barber's chairs, worked overtime, teaching this new sensation.

Every one tried to outdance his neighbour. The general motto was fashioned after Coué: "Every day in every way I get better and better." If the fashionable Mrs. S. was giving a dancing party, the equally fashionable Mrs. H. would dash frantically to her favourite "Knight of the Carpet," with a demand for at least two new dance steps. She had to sustain her reputation for being always a wee bit ahead of the moment. To be able to do this, she must practise frantically, and she did. She might faint from fatigue, but she would still be the Belle of the Ball. How oft did this brow become moist, taking a fair one over the hurdles, preparing her to conquer all before her the same evening, with her exquisite rendition of the "Twinkle."

#### THE COMPETITIVE SPIRIT APPEARS

Competition between amateurs, as well as professional dancers, was very keen. Night-clubs soon realized the value of this competitive spirit and began offering cups for the best couple. It was very amusing to watch the serious business the "cup hounds" would make out of these tournaments. It was not unusual for one team to dash from place to place and take part in three or four competitions during the course of an evening. Every couple had their own particular specialty. The best waltzers were rarely winners of the Tango trophy, and vice versa. To be a judge of these competitions was no easy matter. I was forced to give it up, in self-defence, as I became more and more terrified at the scowls of the non-winners.

Miss Dorothy Dickson and Mr. Carl Hyson, shaking the dust of Chicago from their dancing shoes, suddenly arrived on the scene. They came to conquer, and they did. It was not long after their first appearance that they had the dancing public completely won over. They quickly achieved top-flight, and it was left to Mr. Florenz Ziegfeld to advertise Miss Dickson as the greatest dancing personality in the world.

Then, as if by magic, our dear old friend the "Maxixe," with its twists and turns and waving arms, disappeared from the scene of its former triumphs. One refers to it now, with a great deal of laughter—"Do you remember the 'Maxixe'? You know, heel, toe,—da—da—da—da—da." Simultaneously, its soul-stirring sister, "The Argentine Tango," decided to call it a day. In its place, a new edition appeared. This new product had none of the exaggerated movements of its predecessor—it was very quiet and dignified. Immediately, all the teachers available were sought. The instructors had their hands full, as the Tango has always been a difficult rhythm. A few stuck to it, but the majority got a bit discouraged and gave up trying to master it. The Anglo temperament has never been able to get the "feel" of this particular dance. The Latins are the only people who do it properly.

With our entry into the War, and with every one doing his or her bit, the fair sex found a new use for their dancing talents. Why sit and knit when you could be whisked around the floor by a pair of strong arms in a uniform? So the boys were entertained, and many a shy wallflower burned her book of "Etiquette on the Ballroom Floor."

#### CHANCES ON THE DANCE FLOOR

After the smoke from the last shot had cleared, we found that something had happened to the worshipped ones. Vernon Castle had been taken from us, which left a great void. His wife, Irene, carried on, still with the same flair and as lovely as ever, but there was no more of that unmatchable team-work. Maurice and Florence Walton dissolved partnership, much to the disappointment of their adoring public. They both found other partners, but the effect was never quite the same.

Meantime, the spirit of the ballroom fan was beginning to wane. People danced, but the old enthusiasm was less keen. The desire to excel was beginning to pale. One by one, the little teachers began to remove their little signs. Those who clung on found they were having more and more time on their hands. The cup competitions were fast disappearing. And the delightful *Thé Dansants* were giving way to the growing popularity of the *Speakeasies*. The little dancing gentleman (the word "gigolo" had not crept into our general conversation), who at one time made the *Thé Dansant* a thing of joy for the deserted dowager, went back to his less lucrative job. The dancing public had—or thought they had—learned all they wanted to; they had conquered (Continued on page 90)



# "Dear Elizabeth Arden"



Q. I am a shower addict and therefore miss the joy of bath salts. Isn't there some way I can have my shower and some fragrance, too?

A. My Velva Bath Mits—wash cloth, fragrant cosmetic and soap all-in-one—are ideal for shower use. They lather in any kind of water, including salt water, and their scent is delightful. They make an original and most acceptable travel gift . . . . . Box of six \$3-75c each.

Daily Elizabeth Arden receives hundreds of letters from her clients everywhere, in every language, seeking her advice on skin care. The range of questions is wide. However, for the benefit of those women who are eager to correct their shortcomings, but for one reason or another have neglected to consult Miss Arden about them, Elizabeth Arden has selected some of the questions that are asked most frequently, and answers them here.



Q. I wasn't very careful of my complexion all summer. With the result that my skin is rough and yellow-looking. I should so like to have it smooth and white again. What shall I do?

A. Follow *faithfully* the following routine. Every morning and every evening cleanse your skin thoroughly with Cleansing Cream. Follow this with stimulating pattings of Skin Tonic. At night apply Velva Cream or Orange Skin Food—generously, leaving it on all night. In the morning, another light application of Velva Cream and a patting with Skin Tonic, followed by Cream Ultra-Amoretta, which not only acts as a superb make-up foundation but protects your skin from the elements and corrects dryness. Once a week give yourself a thorough treatment with Anti-Brown Spot Ointment. Cleansing Cream...\$1, \$2, \$3, \$6; Skin Tonic...85c, \$2, \$3.75; Velva Cream...\$1, \$2, \$3, \$6; Orange Skin Food...\$1, \$1.75, \$2.75; Cream Ultra-Amoretta...\$1, \$2.



Q. I have a deep, rich tan and I like it. There's only one flaw. The strips of white left by my bathing-suit straps. Have you some preparation that will camouflage these areas?

A. My Velva Beauty Film! It is a perfect camouflage for tan, and completely undetectable when used for that purpose.

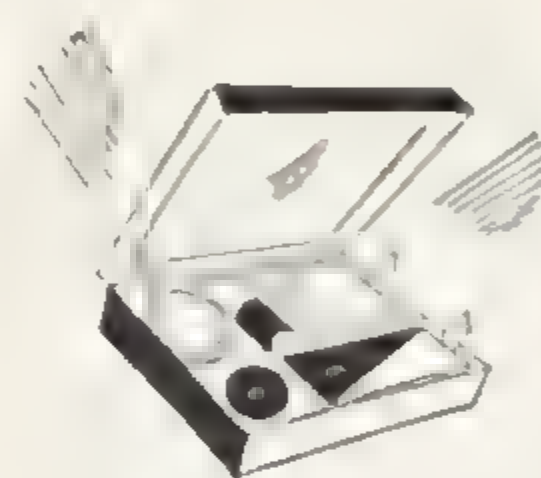
Also, do you know that it was so successfully used all summer with and without stockings that many smart women are going to use it always under sheer hosiery?

Velva Beauty Film—Light, Dark, Evening . . . . . Tube, \$1.25



Q. What is a Muscle-Strapping Skin-Toning Treatment?

A. This treatment, as given in my Salons, is based on the importance of perfect Cleansing, Nourishing, Toning and Tightening. It not only treats the skin surface, but builds up the underlying muscles. Have one of these treatments in my Salons, and the attendant will be glad to teach you how to give yourself a similar treatment at home. If you are tired of your tan and want the natural color of your skin restored, the *Après l'Eté* will do wonders.



Q. I understand the importance of having make-up perfectly coordinated. Is there any way I can be sure of what color powder to use with what color lipstick, and rouge?

A. I realized that women would be puzzled about coordinating make-up. So I created the Color Harmony Box, containing my Powder, Rouge, Lipstick, Eye Sha-do and Cosmetique, in correlative shades. Nine combinations to go with various costume colors. \$6.25.



Q. My skin is so sallow. Please advise me what to do.

A. Spread my Anti-Brown Spot Ointment over your face. As soon as your skin begins to tingle, remove this and pat in Orange Skin Food. Anti-Brown Spot Ointment \$2.50.



Q. What is the best way of applying your preparations so that the greatest benefit may be derived from their use?

A. The most effective way is with my patters. While creams and astringents are being worked into the skin, the muscles are exercised and uplifted, the circulation is stimulated. There are two patters—one for applying creams, the other for applying astringents. My new Ardena Cream Patter gives you an expert and tireless touch. My Astringent Patter is a double header. For the throat, forehead and cheeks you use the round head. For lines at the side of the mouth or around the eyes, you use the pear-shaped head. With the aid of these two patters you can give yourself an Arden Treatment in a highly professional manner.



Q. I am very much interested in taking a course in your Exercise Department. My income is as slender as I want to be! If several of my friends join me, will the rates be lower?

A. Yes! If you will phone Plaza 3-5847 and make an appointment with my Directress of Exercise, you will be pleasantly surprised at the moderateness of rates for classes.

Ask for a copy of Miss Arden's "Quest of the Beautiful"

**ELIZABETH ARDEN**  
691 FIFTH AVENUE • NEW YORK CITY

LONDON                      PARIS                      BERLIN                      ROME  
©1933, Elizabeth Arden





*This  
dull finish powder  
ends unlovely shine!*

You've seen those smart women whose skin never shines. Their make-up is no accident; it is the Houbigant secret—*Dull Finish!*

Houbigant *Dull Finish* Face Powder gives your skin a petal smoothness free of distracting shine—for its texture-blend *absorbs* light and never *reflects* it. In contrast with its gentle softness, your lips and color become alive and young—your eyes brighter.

Fluff on Houbigant Face Powder and you give your complexion this flattering *Dull Finish*, a lasting loveliness in which the powder itself plays no visible role!

All department and drug stores have Houbigant *Dull Finish* Face Powder, now at \$1 (or a demi-size at 55c). The famous odeurs *Quelques Fleurs* and *Parfum Ideal*—in the six shades that comprise the full range of skin tones.

#### HOUBIGANT ALSO PRESENTS:

*Houbigant "Lipstick Tenace"*—tenacious indeed, exceptionally indelible and smooth. Four entrancing lip-tones; a smart gold-finished case. An enormous success abroad! \$1.

*Quelques Fleurs Skin Lotion*—a superbly fragranced powder base; keeps hands and arms smooth and soft. Delightfully creamy, it vanishes quickly—without a bit of stickiness. \$1.

HOUBIGANT  
DULL *finish*  
FACE POWDER

## GETTING IN SHAPE BY STAYS AND STAMINA

(CONTINUED FROM PAGE 63)

her recent Opening, "what is the secret of your new silhouette? What gives that long curving line to your mannequins when they wear your slim sheath dresses? Do they wear specially designed corsets?"

"But not at all," she replied. "My girls are formed that way quite naturally. They wear nothing more under my dresses than simple corsets, which they select themselves."

She smiled when Vogue's eyebrows went up with a "But . . . ?" expression.

"Well, yes," she admitted, "I have a secret. When I select a beautiful girl for a mannequin, not only is she more or less slender, but, at the same time, she must be firm, well-built, robust, and let us say, well-fed. But most of them are inclined to have a diaphragm. I say, 'I will take you if you will eliminate your diaphragm within a month.' If she agrees, then I send her to a doctor who prescribes special exercises. In one month, she comes back, having worked hard and conscientiously, and I see before me the girl you have just told me you admire so much. Natural robustness through eating well, and firm yet supple slenderness maintained by daily exercise."

By far the best way of getting such exercise here is to go to an exercise salon for it, and if you can go to Elizabeth Arden's (seven of which are now scattered over the country, besides the beautiful one in New York), by all means do it right away. This establishment can change your figure in a way that is little short of a miracle, and the specialists there will work over you as though you were their only concern in life. If you can't do that, we've done the next best thing for you by wangling five of the famous Arden exercises that apply to the five most vital points of the new figure. We say wangle, because asking for the exercise secrets of a salon is like asking an actress for the make-up tricks that have made her famous. However, we asked, they were given unto us, and here they are.

It is not easy to put exercises with points as subtle as these into words of one syllable, but we have tried to make them as clear as possible. The best system is to read each one over so carefully, study its sketch (on pages 62 and 63), then read it again, working out each progressive step, until you catch on.

#### FOR AN UPLIFTED BUST

This is one of the few exercises in the Arden series that is given standing, and it is known as the archery exercise. When they reach the high point in this, the young ladies in the salons look like young Dianas, and so should you, if all goes well. Stand easily erect and assume the beginning of the archery position, with arms raised to shoulder level and bent in, with the left elbow slightly raised, as in the sketch. Holding the left arm lax, pull it straight back, with elbow leading, bringing the bust up and out. When the arm is back, hold it there, thinking all the time of tensing the muscle indicated by the spot to which you have raised the pointer. This is done alternating the arms.

#### FOR A FLAT DIAPHRAGM

Lie on an exercise mat, with your knees bent, feet flat on the mat, and legs a few inches apart. The arms are bent, with finger-tips touching the shoulders, keeping the wrists back. Slide arms, with palms up, up above the head, keeping them in contact with the mattress, lifting the bust, drawing the diaphragm up and in, and drawing in the abdomen. Then, slowly lower arms to original position, keeping them close to mat. Keep your eyes looking straight above during this exercise, so you won't bend your head.

#### FOR A SLENDER WAIST-LINE

This is known as the "tango" exercise, and is fun. You lie at full length on the mat, with arms outstretched. Using alternate legs, you slowly raise the leg, then cross it diagonally over the body, touching the toe to the floor at right angles. In this, be sure to keep the shoulders flat on the mat and have the leg in actual right-angle position to the body. Then raise the leg and return to position the same way.

#### FOR A FLAT REAR

This is known as "climbing the wall" and carries out the direction that you always hear in the Arden salon of "tucking in the behind." All the lying-down exercises should be done on an exercise mat, and, in this one, it is especially important, as you hold on to the side to keep yourself plastered as firmly as possible against the wall. You lie on the mat, bent from the waist, with your legs and buttocks flat up against the wall. Keep the chest raised and the shoulders back, and be sure that the lower part of you is at right angles and really flat against the wall before you start the exercise, as in the sketch. Then, climb up the wall, step by step, until the spine is well off the floor, sinking the abdomen and raising the chest. Then slide slowly down the wall one vertebra at a time to the original position.

#### FOR A GOOD POSTURE

For this, you start in a semi-squat position against the wall. The heels are a few inches out from the wall, but the shoulders and back are flat against it. Pull the abdomen in and slowly slide up, keeping the back flat and in contact until you stand erect with spine flat against the wall, your whole body looking like a shadow thrown against a screen.

Do any, or all of these ten times every day—and *bon chance!*

Further information from Vogue's Paris office includes a confab at Schiaparelli's about the corseting problem. As you know, this designer makes many narrow dresses, some of extra-clinging fabrics, such as her silk jerseys. Slender siren silhouettes can not have bunchy underwear or ill-fitting corsets; so, to Schiaparelli Vogue went, in search of her secret. Miss MacDonald, her representative, answered our inquiry in less than a second.

"Madame (Continued on page 96)



# THE HUNT'S KEEN

on . . . . "la cigarette Spud"



At the hunting season, a smartly cosmopolitan crowd gathers in the châteaux of Middle Europe . . . where feudal luxury is enhanced by modern divertissements. More and more in vogue now among these connoisseurs of pleasure is "la cigarette Spud" . . . that mouth-cool, throat-smooth round of tobacco enjoyment, now one of the good-time cigarettes of Europe.

**SPUD MENTHOL-COOLED  
CIGARETTES**



**20 FOR 15c**

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THE AXTON-FISHER TOBACCO COMPANY, INCORPORATED, LOUISVILLE, KENTUCKY





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of Koret's new handbags that mirror your "monocraft" initials on St. Gabian crystal in the modern manner and in fashionable colors. They are instantly attached, as if by magic, and make your new Fall bag delightfully individual. Koret INITIAL handbags are SOLD IN THE FINEST SHOPS EVERYWHERE

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LOOK FOR THE KORET FASHION MARK

## WHERE DO WE DANCE FROM HERE?

(CONTINUED FROM PAGE 86)

the art of the fox-trot, waltz, one-step, and tango, and they no longer sought the guiding hand of the professional instructor.

About 1922, something quite new and very odd appeared on the ballroom floor. It was introduced by the Young Set, during what might be called the "Sway-back" period for the popular débutante of that time. The further back her partner could bend her, the better she liked it. If his right arm entirely dislocated her right shoulder, she never winced. If her right hand was held with as much passion as one fondles a dead fish, she gurgled with delight. When his cheek pressed hers, and her head was thrown to one side, which gave her somewhat the look a horse takes on with blinders, she purred with satisfaction. One always knew, when this extraordinary sight appeared on the dance floor, that the Books of Knowledge were having a brief holiday and the campus was a little lonely.

Then, with the advent of the Negro shows, the blasé, self-satisfied ones discovered something new on the horizon—the Charleston. Every one went Charleston mad. Charleston contests were held on all sides, with great success. Strange, frightened Negroes were dragged from their peaceful Harlem firesides to teach society the Charleston. If one didn't Charleston, one might as well take the veil. At every party, one could see little groups in a corner, Charlestoning violently. Everybody from little Andy, with a hint of down upon his upper lip, to Grandpa with sedate side-burns, took to the Charleston in a big way. "Relax and let go" was the slogan—and certainly it was lived up to. "The Black Bottom" followed shortly afterward, but was greeted by so many raised eyebrows that it lost heart and departed rapidly.

In 1925, without any advance heralding, there appeared upon the scene a dancing couple whose success was instantaneous—Marjorie Moss and Georges Fontana. By this time, the acrobatic exhibitions had begun to find favour with the frequenters of the night-clubs. Suddenly, these two comparatively unknown artists, with their chic, charm, and graceful dancing, took the jaded habitués by storm. They brought to the dance floor a quality which was fast beginning to fade from the exhibitions one was asked to watch. That quality was elegance. Since their retirement, that quality—so important—has unfortunately almost entirely disappeared.

### MODERN DANCING

The present-day exhibitions indulged in by the young set in public, as well as the "Marathon" dancing parties, give one a bit of a shock. The general idea on the dancer's part, it seems, is to look as awkward and ungainly as possible. The back-breaking posture of a few years back has given

way to the sack-of-meal attitude. With her head on his shoulder, the girl closes her eyes and hopes for the best. Perhaps it started at her coming-out party, when, at dawn, the bands never having stopped, she found she must relax, no matter what happened. On the other hand, knowing what she is in for, with the continuous cutting-in and the never-ending dances, she has followed the example of the participants in the dance marathon. Any one who has witnessed one of these exhibitions at the end of the sixth day of their non-stop efforts, will find the general effect very similar to current ballroom dancing.

It may be that the continuous music at the numerous parties the young bloods attend during the season accounts for another strange dance-floor oddity—the little conversational promenades. What chance has our Adonis to whisper sweet nothings, when there are no rest periods? The strangle-hold, head-on-shoulder position makes it a little difficult for the exchange of merry quips, unless the gentleman is content to do his whispering into a mass of brilliantined curls. Therefore, in the midst of their Terpsichorean efforts, our young couples suddenly disentangle themselves and begin aimlessly walking around the floor, side by side, chatting gaily.

### DATED DANCING

There was a time when a chap could look into the eyes of his fair one and pour out his well-rehearsed protestations. But those were the days when dancing was dancing, and people stood up to do it. On the whole, the present-day dancing seen at the public night-clubs, is of a far higher average than the grotesque exhibitions one finds at any of the numerous coming-out parties of the popular débutantes. The easiest way to tell the age of many of our much-discussed beauties is to watch them dance. If they refuse to be thrown into the strangle-hold, or bent out of shape (which, among other things, means money out of their cut-down allowance, for osteopathic treatment), you may know this is by no means their first season. Many a promising half-back has been seen to blush, tremble, and finally give up in despair when his fair lady has refused to be handled like a sack of potatoes.

If, perhaps, a few modern young ladies were to get together and use as their motto, "Once bitten, twice shy," they might down the worst offenders by refusing to be placed in such very odd positions. If, on the other hand, a few of the young men were made to realize they were on the dance floor, and not the wrestling mat, the ungainly exhibitions might disappear. However, youth must have its fling, and we can but hope that the present generation will, finally, bring back to the dance those qualities it has unwittingly destroyed—beauty, grace, and dignity.











# Check this off

## FOR AUTUMN



Bradley Frock No. 7929

REMEMBERING Indian Summer, Mainbocher, that brilliant young expatriate who's batting a thousand in Paris now, designed the original of this three-piece suit which Bradley has reproduced so successfully. If you're size 14 to 20, you have it just as it is in the picture . . . short-sleeved blouse of hand-knitted mesh in solid color; skirt and cardigan checked in beige and brown or blue and grey. To Best's in New York it's typical of the thing demanded by a smart and youthful clientele. They are showing it at \$32.75, and you will also find it (with other Paris-inspired Bradley fashions) at leading shops throughout the country. . . . "Slip into a Bradley and out-of-doors."

**Best & Co.**  
Fifth Avenue at 35th Street, N.Y.

GARDEN CITY

MAMARONECK

EAST ORANGE

BOSTON

## AT THE BACK OF AUTUMN FASHIONS



When the fashions on page 91 turn their backs, as here, you have the sum and substance of what is going to be smart as the ladies leave the room—a low-placed flounce, shaped panels, a shoulder cape

## SHOP-HOUND, TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 53)

closets and kitchens and exposures. And of not letting you exhaust yourself by going to see places that are out of the question. And now that the firm of Bigelow, King, Morris, Inc., has come into my life, that opinion has been confirmed. Their offices on Madison Avenue radiate optimism. There is none of this "Oh, no, we have nothing at that price." They unearth a pleasant, furnished, one-room apartment just as cheerfully as they produce ten rooms and three baths; and they are blessed with the faculty of joining landlords and tenants in the most amicable manner.

• All of which reminds us that there seem to be miles of miscellaneous walking to be done in the autumn—house-hunting, new bonnet-buying, and even job-searching. One's dear little feet have a way of resenting pavement pounding, particularly if they have spent an indolent summer on a beach. The balm for this resentment lies in a new leather called "Troy-lasse." It's soft and light and has matelassé characteristics (you know, a rugged surface treatment. It doesn't crack and is substantial). Vanity Boot Shop is showing pumps and Oxfords of this sprightly material. Especially to be recommended is the softness of the counters: no biting across the toes.

• There is something about the very name, Parisian Bootery, that conjures up pictures of lively Vie Parisienne boots. You know—high, tasselled footgear slightly on the wicked side and utterly appealing. The Parisian Bootery on Fifth Avenue has a host of new shoes that—while neither high nor tasselled—are both exciting and wearable. One high-cut French Oxford in black-and-brown suède, with six small, chaste eyelets, will fit the most recalcitrant foot, with either a low or a high arch. To Shop-hound, whose arches are always with her, it felt heavenly. Shoes, it would seem, are going in for detail—but elegant and hardly discernible: a black suède opera pump, for instance, with patent leather lacing. Eel-grey, in both suède and kid and often a combination of both, is making itself felt, and so is baby alligator. The sports type of heel

will be used on any number of shoes, even evening slippers. It will be a great help to us Amazons who fancy the shorter type of gentleman.

• Shop-hound was curious to learn what sort of American gadgets Parisian visitors took home with them. She sleuthed around and discovered that the French ladies have a passion for the following:

Cellophane dress covers  
Inexpensive rain-coats  
Closet accessories  
Chintz edgings for shelves  
Children's ready-made play clothes  
Gramophone records  
Camp equipment  
Leather coats  
Shooting and fishing togs  
Inexpensive ready-made shoes  
Amusing new bottles with zipper fasteners  
White towelling  
And dozens and dozens of silk stockings

This list may be a help come the Yuletide season when you send gifties across the water.

• Life in this column is just a series of gala new departments in the shops. And now, Jay-Thorp has moved their famous Costume Bar from the third to the fourth floor. This is the sort of place that makes shopping with a friend, when you aren't buying anything yourself, more than tolerable. The decorations are brown, beige, and white, with dark brown-and-white linoleum on the floor, white walls with dashes of copper stripping, and beige furniture. And—a real bar—beer, and soft drinks, and even pretzels. Another practical note is the slipper cart—a beige-and-scarlet wagonette that is trundled about on wheels with trays of shoes. Pretty satisfactory way to shop I should say. The clothes are just as young and of the same excellent values as before.

• If you have a daguerreotype of a favourite relative that you cherish, and that is as bafflingly obscure as most daguerreotypes are, have it made into a miniature. John T. Conover on Madison Avenue has a way of reproducing photographs on porcelain, the charming results of which look like real miniatures—only more alive. They may be ordered in square or oval sizes and cost absurdly little—under \$10.



## IN THE FOOTSTEPS OF FASHIONS



- Starting at the top of the first column, you see a one-eyelet tie of black suède, trimmed with narrow bands of stitched patent leather, and tied with a grosgrain bow. With its solid leather heel, it's a very smart shoe for general wear about town this autumn with woollen suits and frocks in any of the new, dark, rich shades; from Sommers
- The second shoe in the left-hand column is a two-eyelet Oxford of brown suède. This has bands of lizard trimming it, but it also has lizard-covered heels, which makes it a shoe for slightly more formal wear and also very good for tramping about town. This model is in black or the new eel-grey. It, too, is available at Sommers
- The shoe at the bottom of the first column is a black suède Oxford with three-eyelets and a little grosgrain bow. There are perforations as a trimming, used with restraint and effectiveness. To wear with your new crêpe dresses and afternoonish suits, you couldn't find a smarter shoe—light and graceful and well cut; from Best
- Topping the second column is a chic shoe to wear with your tweeds and informal town clothes—a brown suède pump with a small tongue, a bow, and a solid leather heel. It has a nice, sturdy look, without being clumsy, and is the kind of a shoe that every well-rounded shoe wardrobe needs. This is a Laird, Schober model from Altman
- Beige and brown kid are effectively combined in the shoe shown second in the right-hand column. It's a step-in pump with a cut-out effect and a grosgrain tie—a detail that is seen more and more in the smartest shoes for the coming season. This is a shoe to wear with not-too-dressy afternoon clothes. Go to Walk-Over for this
- Last of all is a pump for your tailored suit or coat—a calfskin model with a very smart little bow made of calfskin. It's in a brown that blends well with the new browns seen in woollens, and it has a solid leather heel for walking and simple, classic lines. Laird, Schober made this durable model, and you'll find it at Altman's

NEIMAN JACKSON  
SPONSORS

*The Vogue for  
Elegance*



This new shop sponsors the vogue for elegance. For elegance is by far the most important fashion for Fall. It's an era reflecting the luxurious fashions of the sumptuous nineties. Our premier collection is in this spirit. Magnificently luxurious furs, rich fabrics, glorious colorings, and lines that will make you divinely lovely comprise this initial showing.

PARADE OF MANNIKINS NIGHTLY AT  
THE CASINO IN CENTRAL PARK

661 FIFTH AVENUE  
NEIMAN JACKSON





## A'lure\* Brassiere "A SECOND SKIN"

Almost unfelt, A'lure\* holds the bust in the natural position of youth, but yields as the body moves, and will not ride up. It is a "second skin", invisible, that will not bind and actually improves with constant washing. A'lure\* is shown by the better stores in short models for the petite figure, and in longer models with diaphragm control for the larger woman. It is the fitting mate to Le Gant\* of Youthlastic\*, the sensational new corset.

\$2.00 and up



\*Trademark Reg. U. S. Pat. Off. The Warner Brothers Company, Bridgeport, Conn.

## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. M. W. P.: Until two or three years ago, I had no trouble in caring for my skin, but now, in my middle thirties, I find it a problem. The creams that used to be sufficient now fail to accomplish all that is required. My difficulty is that of a rather dry skin, probably due to a dry and windy climate, and a roughness like very minute pimples under the skin. Is it necessary to have an array of expensive creams and lotions to combat this? My daughter, thirteen years old, has a few eruptions on her cheeks and forehead. Is this due to adolescence, and is there any treatment that would relieve it?

Ans.: Since you have a rather dry skin, it would be advisable for you to use an oil-base cleansing cream, such as Lenthéric's Cleansing Cream for Dry Skins, followed by a skin tonic, such as Pond's Skin Freshener. This is a light skin tonic that helps to stimulate the skin, as well as remove the last traces of cream.

At night, before going to bed, you might apply an emollient cream, such as Armand's Skin and Tissue Cream. You will find it helpful; also, to use a protective cream like Helena Rubinstein's Sun and Windproof Cream as a powder foundation. The same specialist makes an excellent powder for dry skins—Novena Powder. With a skin such as yours, it is advisable to use a circulation preparation once a week to stimulate and tone the skin. Elizabeth Arden's Anti-Brown Spot Ointment is an excellent preparation to use for this purpose.

Your daughter's problem is a natural one during the period of adolescence. No treatment is better than the regular use of a pure soap, such as Woodbury's Facial Soap, followed by a dash of cold water and a little witch-hazel, as an astringent. She might apply a good healing salve, such as Rose Laird's Carbolyzed Skin Ointment, before going to bed. And she would do well to watch her diet carefully—an extremely important point in the campaign for a good complexion. Plenty of water, green vegetables, and fruit, and a strict

limit on sweets and rich foods will help very much in clearing her skin.

Miss E. W.: What is the correct way to serve after-dinner coffee and a cordial?

Ans.: Coffee is generally brought to the drawing-room after dinner. A servant brings in a tray holding small cups and saucers, with the spoons on the saucers, a sugar bowl, and small cream jug. Another follows with a smaller tray, holding the coffee-pot. When the guest has taken the cup and put in the sugar (very few people take cream in black coffee), the servant carrying the tray with the coffee-pot fills the cup.

When only one servant does the waiting, the coffee-pot is brought on the large tray with the cups. In some houses, a tray with coffee already in the coffee-cups is passed to each guest. Or the tray may be placed on a small table beside the hostess, who pours the coffee for each guest. Any of these forms of service is correct, and whichever seems the easiest should be chosen. Liqueurs are usually served just after the coffee. On a tray with liqueur glasses are several liqueurs, either in their own bottles or in separate decanters.

Mrs. J. D. C.: Will you please send me the name of a good body oil or softening lotion to use after the bath—one which is not too oily, but will soften chapped ankles and knees. Also a liquid cleanser that is not sticky, yet is without alcohol or other drying properties, as my skin is very dry and sensitive. The name of a shampoo for blond hair, which will preserve the lightness, but not bleach, will also be appreciated.

Ans.: An oil that may be used either before or after the bath is Primrose House Smoothskin Oil, and among the other good preparations for this purpose are Frostilla and Campana's Italian Balm. Liquid cleansers are especially good for oily or normal skins, and, if your skin is so dry that you must avoid all drying properties, it would be advisable to use a cleansing cream or oil, followed by a light astringent, instead of a lotion. Dorothy Gray's Cleansing Cream is one of the liquefying creams made especially for dry skins. It may be followed by Dorothy Gray's Orange Flower Skin Lotion, which is a mild astringent. If you wish to use a cleansing oil, Marie Earle has a splendid one.

Among the shampoos that answer your requirements is Robert's English Camomile Shampoo, which is available at Saks-Fifth Avenue. This has no bleaching properties whatever, but tends to bring out the lighter, more golden shades.

Mrs. A. L. K.: As I am going to be married early in the winter, I would like some rather belated information on engagement and wedding-rings. What kind is most worn and considered in best taste?

Ans.: Generally speaking, the popular engagement ring is still the square-cut diamond, simply set in platinum, with, perhaps, some baguette diamonds in the setting. Round-cut diamonds are perhaps second in favour, and certainly in perfect taste. As for (Continued on page 96)



## PARIS OPENINGS

(CONTINUED FROM PAGE 30)

**LADY INTO TUBE.** The princesse sheath cut on the straight will be the most popular silhouette at night, sheaths that cling to three-quarters of the figure, with a semblance of width below or in back. One of Schiaparelli's "Fords" is a grey satin dress of great slimness, with an all-round pagoda flare just at the edge. The mannequin looks as if she were standing on a pedestal. Augustabernard, who is really responsible for the leadership of form-fitting dresses, has studied more and more how to give width at the back. Now, a ruffle of black chiffon marks the knee-length on a black satin dress; and here, orchid crêpe flows from the waist into a train.

### THE SURPRISE BACK

You will often be led to think women have become whimsical enough to put their clothes on backwards, both by day and night. "High in front, low in back" dresses are shown everywhere. We might call it the "Surprise Back." Patou likes the idea enough to present a series of models firmly fixed around the throat and fastened in front, leaving the back entirely naked and ending in a sun-pleated train. Surely no man will be interested in you face-to-face when you can turn such an opposite side. And the black fox fur piled at the back of the perfectly-plain-in-front black evening coat at Patou's, with an arrogant train (we showed you this in *Vogue*, September 1, page 38),—this is really a defiant and magnificent way to turn your back on the Depression.

### CAPIES HAVE A FLING

There are far more evening capes than coats in Paris. Certainly, Lelong thought of Dominican friars when he designed his big, full, black velvet cape that closes at the neck, falling straight and stark to the ground; and Augustabernard's pale platinum-grey velvet cape, held by knotted sable tails at the throat, has also an austere significance. Vionnet's orange velvet cape buttons at the left shoulder. Schiaparelli and Augustabernard both feature three-quarters length capes, one spreading in flame-coloured quilted taffeta, the other in white satin, weighted with an edge of silver fox.

Very practical women will no doubt prefer wraps. The most original types have vertical lines to emphasize their height. The elongated silver lamé coat shown in the preceding issue, on page 39, is a brilliant example. It carries an emphatic piece of skunk fur around a little neck and straight down the front. This is at Augustabernard's, and the silhouette is one of the most surprising and outstanding prophecies of the mode, not only for evening, but for day as well. One gets the feeling of a long boa and length, the straight length of a stole-like treatment.

### ALL THAT GLITTERS

Bringing up the subject of lamé—whether you believe it or not, we will wear it this winter. Lamés that are not obvious—but discreet, generally, and unpatterned. Perhaps, for example, a dress of pale blue-and-silver,

or pink-and-gold, with wrapped, swathed folds of the material rising to the chin above a small waist and spreading skirt, using, in all, an unbelievable number of yards of magnificent material. Two or three of these shining examples by Vionnet are almost too lovely to be true. We must stir up our friends to give a few big Balls this winter, in order to have an excuse for buying them. This will be the first winter in a long time that a smart woman has wanted to wear lamé. She may choose a sheath of silver-and-white (Schiaparelli), or a sheath of black velvet decorated with white lamé at the shoulders (Lanvin), or a slip of black satin with top bodice and drapery of striped black-and-gold lamé (Augustabernard). Chanel makes cinema costumes of dull, flax-coloured gold lamé. In the afternoon, you can adopt for formal occasions lamé sleeves, cravats, and waistcoats.

### MATERIAL MATTERS

For afternoon, crinkled matelassés, semi-stiff, and also shiny and panne velvets and cloqué satins are being created; beautiful silks, heavy satins, taffetas, unusually rich failles, as marvellously woven as the ones our great-grandmothers used for their crinolines; ottomans with different-sized ribs; every kind of velvet—velveteen, silk Lyons velvets of every species, shiny or dull; dull crêpes in plain, tightly woven romains or chiselled effects; and some slightly crinkled crêpes.

The buyers are wondering if the Americans will want to go on wearing very heavy, rough, corrugated silks and woollens. As the simple lines of so many of the models depend upon the effectiveness of their material, it is certain Paris will not give them up.

Woollen materials all have a striped or ribbed feeling. Many tricots, hand- or machine-knitted, are used for day and sports, also heavy tweeds. Soft and silky angora fabrics are everywhere.

### COLOURS

We are going to wear more black than anything, although the dress-makers seem to want us to get away from it by showing colour. For a second choice, in suits and coats, you will find yourself turning to grey, a granite-grey, all the dark greys, and one or two shades reminiscent of the eel tones. If you choose brown or green, choose them very dark—almost black. Dull, dark prune-blue, while not popular, will be about the most sophisticated choice; particularly if you combine it with a black dress, black Persian lamb collar and accessories, as Schiaparelli and Augustabernard have done it. Two chic tricolour combinations are prune-blue, dull brown, with a touch of white; grey, dark brown, and pale blue. Pale and royal-blue, by the way, are used quite a lot as a little note in the daytime. Two sombre, distinguished combinations are black-and-brown and grey-and-brown.

Lots of afternoon crêpe dresses will be worn in greens—deep sage, yellow-greens, and blue sea-greens—in dark prune colours, wild blackberry, and grey with a burgundy scarf around the throat. (Continued on page 97)

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me in a knit?



# Yes!

you in a knit

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## GETTING IN SHAPE BY STAYS AND STAMINA

(CONTINUED FROM PAGE 88)

Schiaparelli and all her mannequins wear Vassarettes sent over from America. And, with these, they wear well-built brassières that keep the bosom high and firm, in its proper natural position."

Mainbocher, who has made some beautiful, clinging sheath dresses for Lady Abdy (one was shown in the September 1 issue of *Vogue*), uses coutil (a brocaded cotton) with side sections of elastic, for girdles reaching high in front, low in back, and moulding the hips to well below the sit-me-down. Each girdle is made especially for each girl. The "Flexees" model shown on page 62, is made on the same principle; flat back and front, with a gently curved side hip-line. And Mainbocher's answer as to brassières was the same old story: when necessary to wear them, have them high and firm. His mannequins wear brassières made of soft net. Diamond Dee makes a good net brassière of this type that, despite its fragile appearance, uplifts

the bust in a workmanlike way. For those who need extra assistance, Gordon makes a firm, corrective brassière with control over the diaphragm, that raises the bosom and holds everything in place.

One more point: don't forget that these foundation garments are worn next to your skin and should be kept meticulously fresh. Rumour has it that, in this respect, the American woman does not quite live up to her reputation for super-cleanliness. Yet it isn't difficult to keep even the most elaborate all-in-ones as fresh as your other lingerie. They may be washed with either Lux or Ivory Flakes—a simple, every-day process that does not injure the elastic or the most delicate trimming.

It will all seem worth the effort when, after you've done your exercises and found a properly fitted, supple girdle, you view your new self in the mirror in one of those mermaid gowns!

## ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 94)

wedding-rings, they must match the engagement ring and are usually narrow bands of platinum engraved in clematis or orange-blossom design; or single bands of baguette diamonds or sapphires. With the return of the 1900 fashions in clothes, however, there is a definite recrudescence of golden wedding-rings. One leading jeweller, besides featuring the plain gold band, has designed some gold lovers' knots in combination of green-gold and natural gold. As with so many things, this is largely a matter of personal choice and taste.

Mrs. D. H.: What clothes will be necessary for a trip to Europe that will include two weeks in Paris, two weeks in London, and the trips over and back? The days in Paris will be spent in sightseeing, while it is probable that much of the time in London will be spent at luncheons, dinners, and entertainments.

Ans.: For a trip to London and Paris, as you describe it, we suggest the following wardrobe.

One top-coat  
One suit to wear with the coat  
Two or three sweaters or blouses  
Three sports dresses (knitted dresses are particularly useful on shipboard)  
One afternoon coat  
Two silk dresses to wear with either coat  
Two afternoon dresses  
One afternoon hat  
One sports hat  
Two turbans or small-brimmed hats  
One pair of walking shoes  
One pair of sports shoes  
One pair of afternoon shoes  
One evening jacket  
One dark dinner-dress with jacket  
Three evening dresses  
One or two pairs of evening slippers  
Gloves for daytime and evening  
One dressing-gown  
Easily washed lingerie

paying of the sexton at the church. If the bride wears a satin dress with long sleeves, are gloves necessary? Who purchases the flowers for the bride's mother and the bridegroom's mother? What are the duties of the bride's attendant, when there is only one? Should the attendant give a luncheon or some other kind of party before the wedding?

Ans.: The bride's family provides the trousseau, which includes household linen, as well as personal apparel; the invitations and announcements; decorations for both the church and the house; music at either place; conveyances for all the bridal party to and from the church; fees for the services of the sexton and any other helpers; the entertainment that follows the ceremony; the bride's presents to her bridesmaids and their bouquets.

The groom provides the ring; a present for the bride; a gift to the best man and each of the ushers, as well as their ties, gloves, and boutonnières; the bride's bouquet; the marriage licence; the marriage fee; and all the expenses connected with the honeymoon.

It is not necessary for the bride to wear gloves, as they are in the way during the ceremony. However, if they complete her costume, she may wear them. In that case, it is necessary to slit the third finger of the left-hand glove.

It would be very gracious for the groom to send flowers to his mother and to the mother of the bride. This is done frequently, but it is more a matter of affection than of obligation.

There are no duties for the one attendant before or after the wedding. She walks up the aisle just before the bride and holds the bride's bouquet during the ceremony. Very often, she entertains in honour of the bride some time before the wedding; but, again, this is not obligatory.

Miss E. L.: In planning a wedding, I find myself puzzled as to who bears the expense for various items. For instance, the bride's flowers, those carried by her attendants, the conveyances to and from the church, and the



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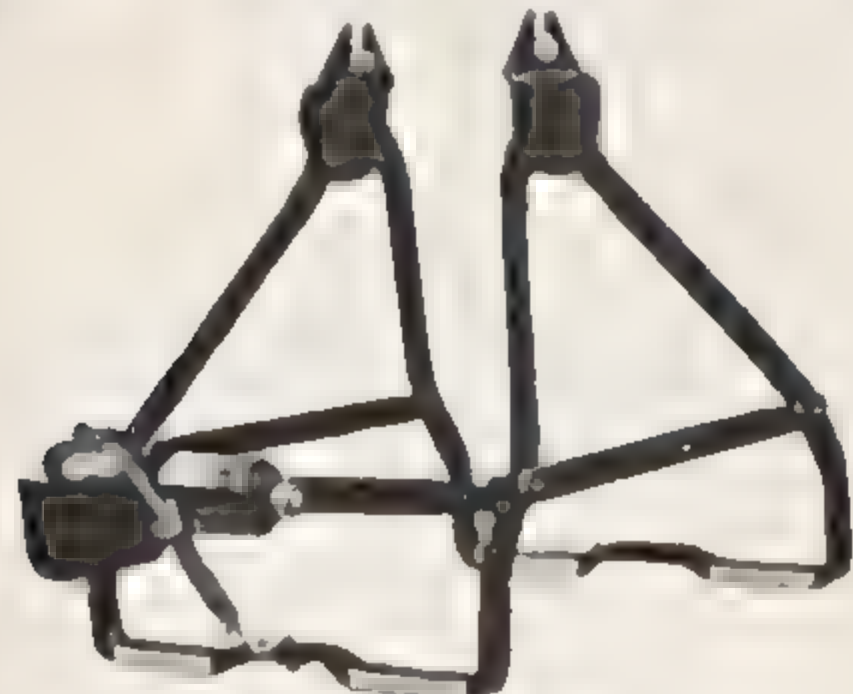
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## PARIS OPENINGS

(CONTINUED FROM PAGE 95)

The two important colours in sports suits at Chanel's are a darkish red and bright green, always combined with three-colour striped or lozenge knit-jersey blouses.

Schiaparelli does marvellous things with yellow and granite-grey in heavy hand-loom wools, uses bright green with beige and brown, and with subtlety mixes deep blue, pale green, yellow, and grey. Worth's velveteen blouses are red against black.

At night, Paris is flooded with silvery grey satins, silver lamé and gold, a regular grey tone in crêpe, and a great deal of pale *orchidée* (a pinkish mauve) crêpe, combined with lavender or with fuchsia—and from there the colours run into zinnia tones—deep purple-brown, plum, and wild-black-berry coloured velvets. Blues are pansy-blue combined with pale blue, also moonstone-blue and deep sapphire. Dark blue-greens are everywhere, a little dark rose, many dark, dark colours, with a good deal of black in satin and velvet. Evening wraps: black, a very few white, many in all shades of dark greens, some bright green, deep blue, bright rose or geranium velvet, and flaming red.

### AMUSING PARADOXES

In almost every Paris season, some delightful paradoxes in dress occur, seeming to be without sense or reason—this, in itself, often being enough to make certain women want to appear in them, women who definitely believe in their own personal taste. In such whims, trends are often born. Such, for example, are Mainbocher's long-skirted woollen suits for evening or late afternoon, shown in the Eric portfolio in the September 1 issue. In them, the elongated length appears most startlingly—ensembles where proportions are so studied, with the small head and hat, just-above-the-hip cape or jacket, and toe-length skirt, that everything seems planned to make the tall silhouette supreme. Frenchwomen have been wearing suits of this type for the past year and will continue to wear them to the cinema or to dinner or to very late cocktail parties. Another unaccountable, but enchanting denial-in-itself is a dark crêpe dress with an informal, short-sleeved, afternoon bodice, rather high neck, and, strangely enough, a long skirt with a train (from Augustabernard). Well-dressed Frenchwomen will wear this at home and in the evening at shooting house-parties.

The third amusing idea looming on the horizon is the close resemblance of a furless evening coat to a *peignoir*, and vice versa. These comfortable coat wraps have two uses: smart Frenchwomen are beginning to wear them "in" just over their lingerie, or "out" over a simple crêpe dress. Yrlande shows them in woollen jersey and blue velveteen. She calls them *intérieur*, but they are being adopted as informal evening wraps. Augustabernard, meanwhile, is selling an evening coat of natural jersey, which will surely be worn at home by some firesides on the avenue Foch. A new version of the *manteau d'intérieur* has been launched by Schiaparelli—like a

tailored evening wrap, very long, with a short train, big pockets, and made in a heavy, quilted, turquoise-blue velvet, suggesting, somehow, an eighteenth-century portrait of Diderot, his wig replaced by a big white turban, a cravat at the neck, wearing his famous *robe de chambre*. He lived in it, wiped his pen on it, wrote his books, and received his friends, wearing this attire.

### WAIST-LINES, HEM-LINES

We can hear our anxious readers saying, "Good heavens, that is very special sounding. What I really want to know is—where is the waist-line; how long shall I wear my skirts in the daytime in America? Will three-quarters length coats be worn? What furs are important?"

We have been able to reach this point in a rather long fashion article without feeling the necessity of referring to the actual anchorage of the waist-line; probably because the waist-line in the evening is so often unmarked, the waist being just slightly fitted in, in what appears to be a natural (perhaps slightly assisted) manner.

The corset must, more than ever, be cleverly handled in order to do its work and not be apparent. Corsets at Cadolles are often opened and fixed to hook at the sides of the waist for about 1½ inches. Occasionally, you find corsets with short top lacings at both sides. Some of the evening waist-lines climb up to below the bust. Today, belts are worn at a place that makes you smallest—either at the natural waist or, if more becoming—at the top of the hip-bone. Skirts have, if anything, lengthened slightly. Just as your corset has, without your realising it, been growing a little higher (about an inch) each season, so have your skirts been lengthening naturally. According to general acceptance, skirts are from eight to ten inches off the ground, depending on the figure and the dress.

Loose three-quarters coats are still popular in the smart ensembles of dark woollens. Most of the best fur coats also have that line, and the very newest versions of this length are Schiaparelli's coats, belted at the waist, flaring to the knee. This line was also noticed at Paquin's.

Furs that have been discarded for years have suddenly become fashionable. Skunk, logwood-brown Alaska-seal, grey seal, civet-cat, and dark marmot. Furs are used as in materials to get contrasting effects. Lanvin showed an entire logwood-brown seal coat, buttoned well up under the chin and hanging in rich, heavy folds. Nutria is also a favourite fur, this season, and is used on both formal and informal day clothes.

### INFLATED ACCESSORIES

To keep in proper relationship to height and sweeping lines, accessories assume a huge size. An illustration of the way things have expanded is the large bag, called by some one "The oat bag," shaped like a horse's feed-bag, in deep mahogany-red calfskin, sponsored (Continued on page 98)

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## PARIS OPENINGS

(CONTINUED FROM PAGE 97)

by Schiaparelli. Other bags are huge and rounded, sometimes with metal frames, and there are many rigid suède pouches. Quilted taffeta and velvet evening bags were seen at Schiaparelli's, and short paillette-embroidered scarfs. The strong, capable hands of the modern woman will carry heavy rings of prystal, and silver and wood, and cabochons of emeralds and silver.

Material gloves are very important, made in the same colour and material as the dress or suit, cut on the bias or straight, with embroidered cuffs. Fur gloves are the newest thing—breitschwantz or caracal ones, with leather palms, or fur-cuffed antelope gloves to wear with fur collared, plain-sleeved cloth coats. For evening, they match a detail of the dress in satin or crêpe de Chine, to make a contrast to the ensemble. Patou, Chanel, Molyneux accompany many of their evening dresses with twelve-button-length, crushable velvet or velveteen gloves in black or often in the colour of the dress.

Velvet muffs, fur muffs, all types will continue, often shirred and curved over the arms. Very luscious antelope will be used for shoes in the evening; also fine breitschwantz fur. Sandals are cut much higher. And there are high-cut suède pumps for daytime.

The coiffure is made to look higher, more regal, at night by diadem combs across the head. They go well with curls and drawn-back hair. They are made of metal and wood at Lanvin's, and they are sure to have a great future. One of the mannequins wore a comb of carved coral balls across her blond hair. These ideas are part of the picture rising above the cocoon silhouette. Hair will have a much less stiff curled effect, brushed back from temple and ears, with loose, curled waves all the way round back of the head. Some women will wear smooth, brushed-back pompadours, with the ends curled. The hair will be kept high at the back to go with the high-neck dresses and hats.

### HUMOROUS TYROLIAN HATS

Here are the four types of hats worn at the moment on top of the new coiffures, above the high collars: the beret, the velvet toque, the Tyrolian hat, the feathered evening bonnet. All these hats give height. Height suggested in new ways, however. Rose Descat's suède berets, square, geometric, or pagoda-pointed, must be tilted high in the back and very slanting forward, to be correctly worn.

The Tyrolian hats, introduced with such a sense of humour by Schiaparelli, are gay and spirited. They are made of crocheted wool with wide, rolled brims, medium-large in size, and the feather stuck in the crown gives them the final authentic touch of Salzkammergut itself. Maria Guy also uses the pointed Bavarian crown for felt sports hats. Every smart American woman in Paris in August was grabbing for the velvet turbans in her atelier, whisking the little unfinished muslin forms from the stands. The body of them fits the head closely, and their great dash and chic comes from folds or big bows that slant forward at rakish angles.

The last type is the trimmed evening hat that, in America, will probably be worn a good deal in the afternoon. So many dressmakers combine these with their models. The delicious feathered evening hats at Mainbocher's were a sensation. Worth has a satin hat with a bunch of crosse feathers mixing into the hair behind. Chanel, who, we must not forget, began her career as a milliner, has a very interesting millinery collection. She also believes in feathers and little velvet fur-trimmed hats.

### ALL IS WELL

By all these various large and small signs have the new proportions come about. Actually it is a season of subtlety. The dressmakers, in a sense, have gone back to being themselves. You could never mistake a dress of one house for another. The great ones are still great, and all is well in the world of the *couture*.

If you read Vogue Forecast in the August 1st issue, we have not said anything to surprise you. For we prophesied at the Mid-seasons what the dressmakers would do. It is, however, intensely interesting to see finally at what the "Turning Points" were actually pointing.

At first, the fashion writers thought they were going to have a hard time. What, no revolutions? No mad exaggerations? No Hollywood ruffles to report? It is no task to write about the obvious, to cable to America: "play up the Chinese" or "head-line the 1900 period" to make an exciting story from collections of fantastic ideas. No one thinks it is news when Schiaparelli proves how quietly she can dress you. Some one has said that the fashion writers' paradise is a sort of phantasmagoria where all hats and dresses can be traced to historical sources or pinned to Lady Abdy, other Parisiennes, or the Mae West of the moment, and where skirts rise and fall like elevators.

The news reporters were afraid this season had offered dull copy until they looked again—and having to look again is typical of 1933. Smart women will not wish to be noticed at once. Very soon now, in September, the luncheon scene at the Crémallière or the Colony Restaurant will begin to change. The squared-off women with their low, square-crowned hats, their silly hats, their tray shoulders, their cruel wooden frames, all the masquerading of yesterday will be gone. Quietly, without ostentation, a fresh-looking bevy will begin taking their places. Women in black, with peaked berets slanting forward, shoulders unnoticeable, high cloth necks, long arms, bulky calfskin bags, fabric gloves, barbaric bracelets—statuesque women with looped furs, velvet toques, casual yellow wool jackets, grey skirts, and hats rolled at an Alpine angle.

They will probably be gossiping about the Renoir exhibition, Irving Berlin's latest show, asking when Noel Coward's play for Yvonne Printemps will open in London. Of course, they will be talking about the new clothes, wondering how they will fit themselves into them, what attitudes to assume in the lengthening lines. "Little Woman. What Now?" You will have to grow up.



# RIVIERA DAYS AND NIGHTS

(CONTINUED FROM PAGE 38)

young man, you are apt to find yourself giving your haberdasher a blank order to supply shorts—as you give a florist an order for flowers to be sent twice a week; but the shorts are more appreciated. From this same shop in London comes the new jersey outfit for men that has taken the place of what we used to find in the shops at Saint-Tropez. It consists of a well-cut jersey bathing-top and a pair of trousers so long they almost hide the sandaled feet. These hang from an elastic band run through the hem at the waist. Grey-flannel grey seems to be the colour that is replacing the popular navy-blue.

The men, too, have given up looking like sailors at night—it looked incongruous to see a woman, dressed by Chanel or Patou, with some one who seemed to belong along the waterfront! The fashion had gone too far in that direction. So now, men have put on their coats again—a white linen mess jacket or anything in the way of a cool jacket. If they want to dance without it, they are all in white, which is quite different from a combination of blue canvas trousers from Saint-Tropez and a dock hand's red cotton vest.

The Saint-Tropez craze is noticeably over. That is, so far as the smart crowd—who, after all, made the fashion to start with—is concerned. Just as last year's hat looks funny this year, people dressed in sail-cloth or fish netting, garnished with rope and bits of cork, and draped with cotton handkerchiefs and anchors, look absurd to us now. I find myself buttoning my shirt at the neck, quite unconsciously. And most women wear little short socks, in the daytime, with their sandals. We are all sick of seeing so much of one another. And as we all get photographed every other minute by every one within range, we suspect that our costumes may not look so appetizing when seen in the month of January in the "scrap-books" of half of Europe. These "scrap-books" are living documents, and one must take them into account, now that they exist by the thousand. (The Kodak shops down here are like the stock-market tickers—far behind with their orders.)

## FASHION AND DOGS

You must have a dog, too, to complete your chic. Dogs are actually part of your make-up, so to speak. I do not mean that you and your dog are dressed in the same colours—but a dog is just as necessary as a good hand-bag or sandals. One night, at the Miramar Bar at Cannes, I counted three hundred people and one hundred and eighty dogs. And monkeys are the *grand chic*—but they will never come into the mass-production class, since eleven months of the year they have to live tied to the steam radiator of a town apartment.

My hat off to Marlene Dietrich. She is one movie star who, without any dis-

guise, seems to be able to lead a private life despite a curious and insistent world. It doesn't worry her in the least. She just refuses to be exploited, and, finally, every one has let her have her way. She, her husband, and her little girl are having the quietest summer of any one here. And, incidentally, every one is wearing her trousers—grey flannel trousers cut like a man's, but opened at the side like a sailor's. All three of Marlene's family wear them, but they are not conspicuous here—one would, in fact, have to be very unusually dressed to be noticed along the Riviera!

## FULL DAYS

The Riviera has never been so gay as it is this year—a quite unexpected turn of events. It reminds me of Palm Beach in 1925—or was it 1926?—when the Ziegfeld Follies were at "Montmartre," somewhere about three, and when Replogal used to ask us to have supper there with him afterwards—twenty or thirty of us, at the price of a king's ransom. That was a wonderful year at Palm Beach. And this year is equally wonderful—and just as exhausting—on the Riviera.

There are days like yesterday, for example. I woke at nine-thirty and motored to the harbour at Cannes to catch the tender to go on board the Gabriel de La Rochefoucauld's yacht for lunch. We sailed to Monaco and back, bathing on the way. Returning to Cannes, I had just time to go by the villa where I am staying to repack my kit-bag, motor up to Léon Bailby's house at Biot, swim, dress in white, dine, and go off to Saint-Paul to see the "girls" dance. The "girls" are three artistic and talented young ladies who have a little theatre up in the hill town where they produce their performances by themselves, without any outside assistance; they make the sets, costumes, music, and lighting—and they are very good.

On the way home, I went for a few minutes to "Hollywood," the popular cabaret at Juan-les-Pins. It was two A. M., and the night had just begun. The crowd, lighted only by the glow from the glass dance floor and the lights in the leaves of the tall palm-trees, was fantastic. I was surrounded by men and women in hotel page-boy costumes, made of pongee silk and trimmed with brass buttons (yes, the guests—not the staff). Other couples were dressed in white flannel double-breasted suits—both men and women wearing trousers, the same hair-cut, sandals, and wrist-watches. "Am I back in Berlin?" I asked myself.

I would never get any sleep if it were not for the daily siesta—which I shall get to-day while sailing over to Monte Carlo from Cannes. I should go from here to a cure—a rest-cure—but, instead, I go off to Venice, where the season is at its highest. To-day, it is a world that must be amused.

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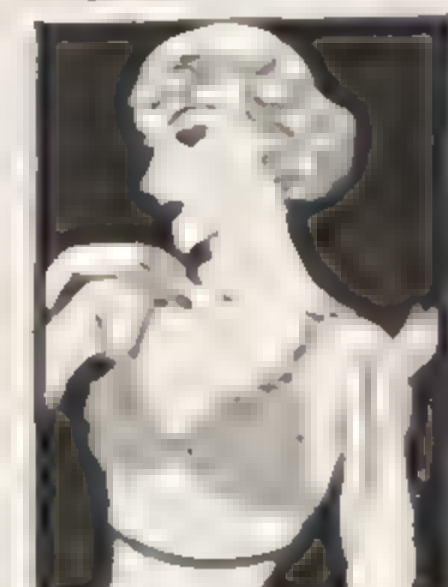
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## BEHIND THE LITTLE HOUNDS ON FOOT

BY A. W. MASSEY

TALLY Ho! There goes the rabbit! Hark to the leading hound! Out of the woodland covert break the beagles in full cry with gaily waving sterna. Closely follow the Master in his picturesque green coat, with shining horn flashing, and the Whips cracking their thongs. A moment more, and the Field arrives on the scene, flushed with the first run of the day.

The sport of beagling has been likened to that premier sport, fox-hunting, and the beagle is really a miniature foxhound, used in pursuit of hare or rabbit, by scent, not sight. Hares take a faster line, often making a point of several miles—whereas the rabbit circles. Our knowledge of the foot hounds, as well as our best stock and blood, comes from England, for in the hearts of all Britishers lie the love and understanding of the chase and all field sports, and the urge to be fit, a tradition—noblesse oblige.

*"Better to hunt in fields for health unbought,  
Than see the doctor for a nauseous draught.  
The Wise for cure on exercise depend;  
God never made His work for man to mend."*

The first and true appeal of beagling is to those who primarily answer the cry of the hound and are born and bred hunters. For actual hound work, no place can see it more clearly and definitely than behind the merry little fellows. It is a mistaken idea that you have to be in training and a constant follower. To be sure, it is a bit strenuous for those keenly alive to the field-work who want to follow closely from the time the Master leads his pack to the covert which he is going to draw. From this moment, the interest grows keener; spurred on by the Master cheering his hounds as they open and give tongue, on down the line to the grand climax of the kill.

The beagling livery is very good-looking and, when smartly turned out, a pleasing sight. The Hunt Staff wear dark green coats of corduroy, broadcloth, or even velvet, with the collars in individual hunt colours. The requirements for correct beagle livery are very strict; the perfectly made jacket has four buttons and three pockets, often with the pack initials on the buttons. The soft cap is of black velvet. Some wear knickerbockers and golf stockings with spats or anklets, others wear breeches with gaiters. These are white or natural moleskin-tan.

As far as shoes are concerned, I prefer heavy ones with thick soles, but many like light canvas tennis shoes, claiming that they are more comfortable when running. Women wear the same costume as men, substituting white or tan corduroy skirts for the breeches. A really smart hunt staff of Masters and Whips have appointments identical in every detail—shirts, stocks or ties, gloves, and pins. The Master carries only the horn, while the Whips have the couplings and whips.

The National Beagle Club of America holds its trials every year in Aldie, Virginia, where the club owns and

preserves a large acreage of ground. The trials are generally held in November, midway in the beagling season, which lasts from September to May. This institution practically governs the beagle world. These trials last for about two weeks and cover all the packs, big and small, and all the single hound work. Men come from all over the country with their entries. You will find the man who has saved stringently for the expense of this two weeks' holiday fraternizing with the man of millions.

The best-known and most successful packs have come from around New York. Possibly the two largest and best known are the Vernon-Somerset, owned by Richard Van Ness Gambrill, and the White Oak, belonging to Edward Clucas. Both these packs hunt and give good sport in the Peapack country. Mr. Clucas imported and put out hares, thereby providing bountiful game.

Middleburg, Virginia, has been very fortunate in having beagles which show good sport. Back in 1914, the women ran a subscription pack that was not up to much show form or field-work, but still provided great fun. They had regular fixtures and Beagle Breakfasts, which were largely attended. In 1915, Mr. Raymond Belmont brought to Middleburg his English imported pack, then considered the best in America, and hunted that country, where Mr. Joe Thomas for several years had the Piedmont pack. Mr. Eugene Reynal had a splendid working pack of thirteen-inch or pocket beagles, which he hunted in Middleburg for a season. These are now hunted in Westchester County, New York. Now, Middleburg is hunted by the Wolver beagles owned jointly by C. Oliver Iselin, junior, and G. Gordon Massey. Besides their regular fixtures, these beagles go out once a week exclusively for the Foxcroft School girls. It seems a pity that more schools and colleges do not keep packs, as they do in England.

### WELL-KNOWN PACKS

One of the most interesting packs is owned and hunted on horse by the well-known sportswoman, Mrs. Frank Hitchcock, of Westbury, Long Island, who carries her beagles down to Aiken for the winter. Before her marriage, Mrs. David Challinor, as Miss Mercedes Crimmins, hunted her own pack with girls as Whips. That strain is now the Fairfield pack, owned jointly by Mr. and Mrs. Challinor and Mr. Tom McCarty. Neither Mr. Hal Phipps nor Mr. J. Phipps nor Mr. George Post maintain packs now, but descendants of their well-known importations and their blood stock are still improving the present strains.

There are beagle packs well known in Kentucky, in South Port Huron, Michigan, in Saint Louis, and in Red Bank, New Jersey. Around Philadelphia are the beagle meets of Mr. and Mrs. Newbold Ely's pack.

In the North, beagling seems a favourite sport; there are the Waldingfield beagles; the Elmbrook beagles at Beverly, Massachusetts, and the Bri Bar pack of Springfield, Massachusetts.

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## NATIVE DISHES OF SPAIN

BY FÉLICE GERVAIS

OUT of the many delightful memories that I have of my stay in colourful Madrid, none are more pleasant than those of the jolly little supper parties which our host—a popular bachelor on the British Embassy Staff—gave in his *habitación de soltero* (bachelor apartments), beautifully furnished in Moorish style and situated in the exclusive residential district in Madrid.

We were faultlessly served on these occasions by our host's trusted *mozo* (man-servant), Pablo, who was also his master's *cocinero*. Knowing that I wanted only dishes of the country, he produced for us, at various times, the *sabrosos platos nacionales* which I give below and which may very readily be prepared in America.

### POTE GALLEGO

*Pote gallego* is an excellent thick soup made from *habichuelas blancas* (white beans). Select one cup of these, as well as one pound of lean beef, and one-fourth pound of salt pork. Put all to cook in cold water over a slow fire for an hour, add one cup of *col* (cabbage), cut in small pieces, and six whole potatoes, peeled. When the latter are cooked, take out half of them, beat well, and return to the soup so that it will not be too thin. Season well, and now you have the *pote gallego* as it is made in the province of Galicia.

### PELOTAS

*Pelotas* are tiny meat balls to serve with one's soup. They are made of beef which has been put through the meat grinder and seasoned with salt, minced garlic, and parsley. They are then moulded into tiny balls with the beaten yolk of an egg. Lastly, some *pimentón* (Cayenne or red pepper or paprika) and powdered cinnamon are added. Fry these in deep lard, and, when nicely brown, add them to your *sopa*. These *pelotas* are *muy sabrosas*—that is, they add superb flavour to any soup.

### ALMEJAS A LA MARINERO

*Almejas a la marinero* are mussels or clams cooked sailor fashion. Cut up one large onion, dry it in olive-oil. Add a sufficient number of clams or mussels which have been shelled. One dozen clams to one large onion is the proportion. Add one cupful of tomatoes, salt and pepper, and cook until the clams are tender.

### PISTO

This is a favourite dish and consists of codfish cooked in the following manner. Take codfish which has been soaked overnight, shred it, and sauté in olive-oil. When it commences to brown, add two *pimientos* or sweet red peppers, cut up in small pieces; stir well over a slow fire for twenty minutes, and serve while very hot.

### HUEVOS A LA FLAMENCA

*Huevos a la flamenca* are eggs prepared in the following way. Boil six eggs for ten minutes. After they have cooled, remove the shells. Then put into a well-greased copper pot one cupful of cooked string beans, two

sweet red peppers, cut up, and a piece of raw ham, also cut in pieces. Sauté all of these ingredients together in plenty of butter. Slice the eggs lengthwise, add to the ingredients in the pan, and cook until the eggs are heated through. Then, serve immediately.

### PAELLA

*Paella* is a delicious dish and is prepared by cutting up a chicken and browning it in olive-oil. You then add one cupful of rice, well washed. Sauté separately in a small pan, one garlic clove and one onion, both minced, and add to the chicken. One cupful of soup stock should also be added. When the rice is almost done, turn all together into a casserole. Add one cupful of shelled shrimp, two hearts of artichoke, sliced, one ripe tomato, peeled and sliced, and two *pimientos dulces* (sweet peppers), chopped. Season "*al gusto*." Bake until tender and serve in the casserole. This dish was concocted for the "King's Favourite,"—*parella* being a contraction of *para ella*, meaning "for her."

### ARROZ A LA VALENCIANA

This is, of course, well known to any one at all acquainted with Spanish cookery. There are many ways in which to prepare this celebrated dish, but the following example is one of the most popular in Valencia. Put in a copper pot one tablespoonful of lard, and let this melt. You then cut into cubes two or three slices of raw ham, chop one onion and a garlic clove very fine, mince some parsley—and fry the above in the hot lard until browned. Add the pulp of one ripe tomato to this. You then cook separately one cupful of well-washed rice in a sufficient amount of boiling, salted water to cover the rice. Cook over a slow fire, and, before the water is entirely absorbed, add two sweet red peppers, cut in small pieces. When the rice is cooked, you add the "*salsa*," consisting of the fried onion, garlic, and tomato, and heat through together. Season well with salt, pepper, and red pepper.

### POTAJE DE LENTEJAS OSCURAS

This is an excellent medley of dried lentils which have been soaked overnight. Put them on to boil until cooked. Just before they are ready to be served, fry in one tablespoonful of lard, one minced onion and garlic clove and some parsley. Add to the *lentejas* and serve as a vegetable.

### FLAN DE PIÑA

*Flan de piña* is a marvellous pineapple custard, so smooth and delicate that it is a most appropriate finale to a Spanish meal. It is made from a grated fresh pineapple. You strain the pulp, procuring a cupful of juice, from which make a syrup by boiling for ten minutes with one cupful of granulated sugar. Place enough of the syrup on the bottom and sides of a double boiler to keep moist, stir in the yolks of three eggs, and when thick, add the syrup and the beaten whites of the eggs. Allow to cook a few minutes and remove from the boiler. Cool, and turn into a glass dish.



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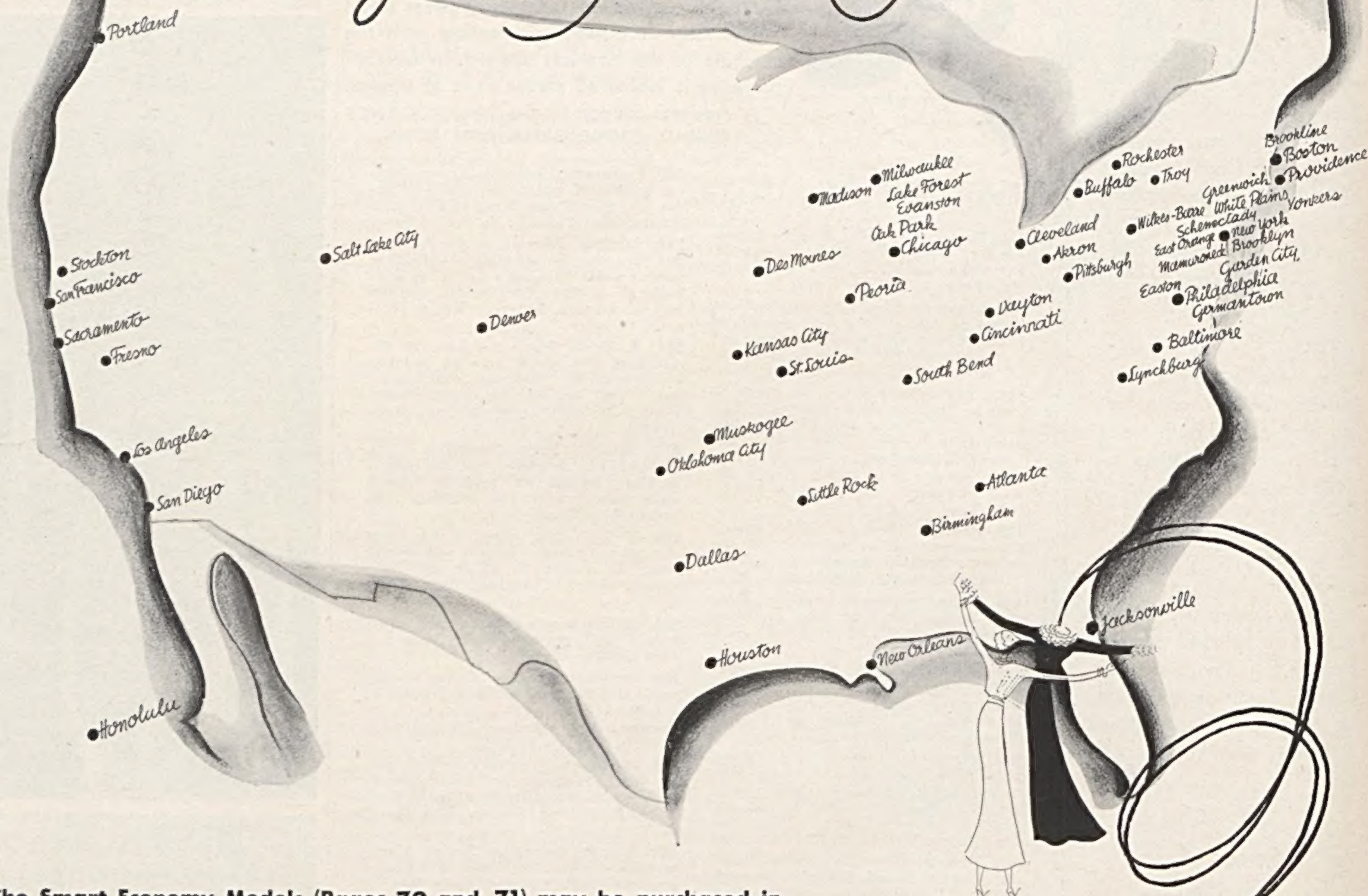
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## Visit 21 ports in 14 different countries

No other trip can equal a trip Round the World. And here is one that adds undreamed of privileges to a First Class fare so low you'll find just staying at home would probably cost you more!

President Liners sail every week from New York and the Pacific Coast to the Orient and Round the World. Sailing out on one, you may stopover as you like in any or all of fourteen countries, make interesting side trips—through the southern Philippines, to the Taj Mahal, the Holy Land, etc.—then continue your trip on the next or another President Liner. You literally write your own ticket, and you may take up to two full years to complete your journey (85 days is the minimum passage and you may add to this just as you please).

Honolulu, Yokohama, Kobe, Shanghai, Hong Kong, Manila, Singapore, Penang, Colombo, Bombay, Port Said, Alexandria, Naples, Genoa, Marseilles—these are some of the 21 fascinating seaports you visit on this cruise Round the World.

Experienced world travelers choose President Liners quite as much for the people they meet on board as for the fine accommodations and the celebrated food that's chosen from the best the President Liners' wide-spread ports of call provide. Good companions *make* a voyage, and these you will always find—people who make the easy informality that is a great tradition of these ships.

Ask your nearest travel agent to show you pictures of the President Liners' roomy decks and charming public rooms. Look especially at the large, airy state-rooms that are all outside—high midship, with real beds and all conveniences. And look over a menu or two, chosen at random. Throughout the world it is a real honor to be invited aboard a President Liner for luncheon or for dinner.

Your travel agent or any of our agents (New York, Chicago, Seattle, San Francisco, Los Angeles and other principal cities) will be happy to tell you all about our various services: Between New York and California, to the Orient via Hawaii and the Sunshine Route or via the Short Route from Seattle, and Round the World . . . on any of these trips you go as you please, stopping over as you choose.

*Dollar Steamship Lines* **DOLLAR** *American Mail Line*



BY APPOINTMENT TO HER MAJESTY  
THE QUEEN OF ENGLAND



# Fragrance

BY YARDLEY



## A BRILLIANT NEW PERFUME FROM A WORLD-FAMED LONDON HOUSE

THREE things can make a woman supremely happy: a new gown, a new *affaire*, or a new perfume. And of them all, the perfume is assuredly the least costly, and perhaps, in the end, the most satisfactory. . . . Yardley presents "Fragrance," a brilliant perfume, an enigmatic perfume . . . a perfume to bring the throb of clear, pure color and the glitter of dazzling towers to your mind. . . . "Fragrance" is new, exciting, and frankly intended for an amazing career. Introduced at A Century of Progress in Chicago (where it may still be seen at the Yardley Shop, second floor of General Exhibitions Building), "Fragrance" has proved a notable success. It may be had from \$1.10 to \$8.25. There is also a face powder, "Fragrance" (\$1.10), a dusting powder (\$1.65), a talc and a sachet, each at \$1.10. You may see them all in our new salon, in the British Empire Building, Rockefeller Center, at 620 Fifth Avenue, New York. Yardley & Co., Ltd., 33, Old Bond Street, London; and Paris, Toronto, and Sydney.



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